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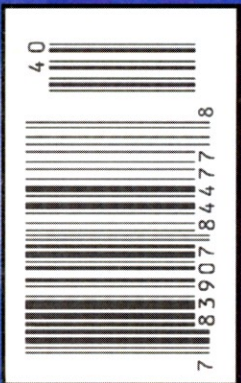
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VIDEO



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ROBERT DOWNEY SR.
MORE REVIEWS!!

1950s TV
BRETT HALSEY
MORE REVIEWS!!



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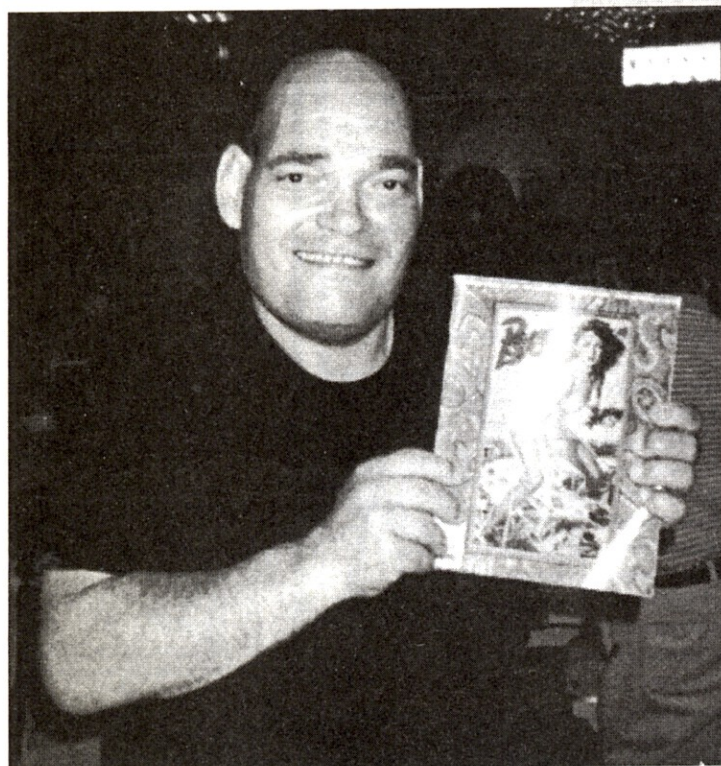
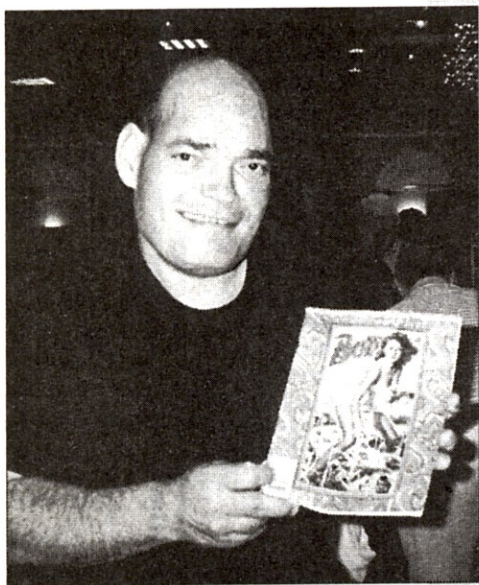
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Irwin Keyes

(ASYLUM, DISTURBED)

Photos by Eric Caiden.

ROBERT DOWNEY SR. started out making unique and controversial "underground" films in Manhattan, became famous with his classic **PUTNEY SWOPE**, and has continued to make social satires whenever he can raise enough money. His talented son, now a household name mostly for the wrong reasons, started out as a little kid in his dad's movies. Downey was interviewed by Matt Moses in Brooklyn.

JOHN SAXON, one of the most Psychotronic actors around, told Mia and I that he would be happy to be interviewed for PV at the Fangoria convention in NYC during the major snow blizzard of '95. It took nearly nine years but it was worth the wait. A teen star at Universal in JD and rock and roll movies, Saxon went on to an incredible international career including **ENTER THE DRAGON** and **NIGHTMARE ON ELM ST.** He was interviewed by Rick Bayne.

BRETT HALSEY, like Saxon, started at Universal, later found work overseas, and had a long fascinating career. He was in JD movies, **RETURN OF THE FLY**, four Lucio Fulci movies, and married several beautiful European actresses! Tony Williams, from Wales, has provided interviews with Bruce Campbell, Diana Dors and Frankie Howerd so far for PV.

We saw **THE LAST SAMURAI** at a typical multi screen mall (in Maryland). When the movie started the edge of the screen had a large and growing batch of projected hairs and lint on the right side. When a "bargain" matinee is \$8 I at least expect a clear picture. Since there are no projectionists to yell up at anymore, I missed the opening by looking for the (kid) manager so he could fix the problem. At the end of the movie the print bubbled, burned and broke! I haven't seen this happen since watching some forgotten adults only nudie movie as a teenager at the Standard in Cleveland. Again, I was the one who got up and searched for a manager. I also loudly suggested that everybody in the theater ask for their money back (I was in an emotional and rebellious mood). We all got "free" tickets for a future show.

I hadn't read very much about **THE LAST SAMURAI**, am not a big fan of Tom Cruise, director Edward Zwick, or even Samurai movies, and had no expectations. I have doubts about some of the historical accuracy and a few parts seem contrived - but I think it's an excellent (even important) movie. It hit me hard like **ONCE UPON A TIME IN AMERICA**, **LAST OF THE MOHICANS**, **THE LAST EMPEROR** and very few other historical epics. It shows the monumental turning point in history when Japan's Army was modernized by American advisors (what about the Europeans?) and deadly state of the art killing machines (Gatling guns). The young and weak emperor is a pawn of corrupt industrialists. **THE LAST SAMURAI** is loaded with (controversial) implications about what Japan later did to Russia, Korea and China, Pearl Harbor, Hiroshima, (and



much of what is going on today if you choose). It has been criticized (all over the web) for distorting history (show me a historical movie that doesn't!) and for being anti-American. I guess it is because it clearly shows America meddling where it shouldn't and sowing the seeds of its own problems. The critics might prefer **THE BARBARIAN AND THE GEISHA** (58) starring John Wayne.

With another overflowing **Obits** section, we again highlight some who helped shape our world.

PAUL W. KEYES (79), from, Dorchester, Mass, was producer and head writer of **THE TONIGHT SHOW** with Jack Parr, **THE DEAN MARTIN SHOW**, and **ROWAN AND MARTIN'S LAUGH-IN**. He was best friends with Frank Sinatra, John Wayne, and Richard

Nixon, who all appeared on **LAUGH-IN**. A major Republican fundraiser, he helped Reagan become governor of CA and helped Nixon win the '68 election by having him ask "Sock it to me!" (it took six takes) on **LAUGH-IN**. Keyes and wardrobe consultant William Thourby (the original Marlboro Man and the producer of **THE CREEPING TERROR!**) worked together to soften Nixon's public image. Keyes was a speechwriter for Nixon and produced the entertainment for formal White House dinners. He produced and wrote the patriotic all star **SWING OUT SWEET LAND** (70) and the **GENERAL ELECTRIC'S ALL-STAR ANNIVERSARY** (78), both hosted by Wayne (who he wrote speeches for), **ALL STAR TRIBUTE TO JOHN WAYNE** (76) and **ALL STAR PARTY FOR "DUTCH" REAGAN** (85), both hosted by Sinatra, Emmy Awards (he won three himself), Grammy and People's Choice Awards, AFI specials, specials starring and/or honoring Sinatra, Bob Hope, Jimmy Stewart, Clint Eastwood... Keyes lived in Howard Hughes' former Palm Springs estate.

LENI (Helene Bertha Amalie) **RIEFENSTAHL** (101), from Berlin, was a dancer turned actress in popular mountain films. She was the director, writer and star of **THE BLUE LIGHT** (31) and soon volunteered to work for the Nazis. She produced and directed **TRIUMPH OF THE WILL** (34) and **OLYMPIA** (36), brilliant Nazi propaganda features (she called them documentaries) that are still studied, admired and copied today. Riefenstahl, who appeared totally naked in **WAYS OF HEALTH AND BEAUTY** (25) and in her own **OLYMPIA**, was thought by some to have been a mistress of Hitler. She spent three years under Allied arrest, then was taken to court by the French, but was cleared of war crimes. She then spent time in a mental hospital and lived in poverty. She later filmed Nubian tribes and ocean life and books were published of her photos. She was still working and scuba diving at 100.

STROM THURMOND (100), from Edgefield, South Carolina, was the longest serving and oldest Senator in American history. When he ran for president as a States Rights Dixiecrat in '48 his platform was pro segregation, for stronger anti-miscegenation laws, and against anti-lynching laws. In '57 he staged the longest filibuster (think James Stewart in **MR. SMITH GOES TO WASHINGTON** but ranting against integration for over 24 hours) in history. When he became the first major Southern political leader to switch from Democrat to Republican in '64, it signaled a significant shift in American politics. Thurmond backed Goldwater for president in '64 and helped Nixon become the Republican candidate in '68. When it was revealed after his death in June that he had an elderly illegitimate "mixed race" daughter, the positive spin was that he was a very caring dad who was always there for her when she needed help or money. The reality is that modern America's most powerful racist politician (he was at the top of the list to secede the president) fucked one of his family's black maids (when she was 16!), then bribed the daughter for decades to make her



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PSYCHOTRONIC®

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PSYCHOTRONIC®

NUMBER 40, 2004

40 YEARS AGO – My top 20 movies:

BLOOD AND BLACK LACE
CHEYENNE AUTUMN
DR. STRANGELOVE
FAIL-SAFE
FIRST MAN IN THE MOON
A FISTFUL OF DOLLARS
THE FLESH EATERS
GOLDFINGER
HARD DAY'S NIGHT
HORROR OF PARTY BEACH
IT'S A MAD, MAD, MAD, MAD WORLD
KISS ME QUICK!
KISS ME STUPID
LAST MAN ON EARTH
THE LONG SHIPS
MARNIE
MASQUE OF THE RED DEATH
MOTHPRA
SPIDER BABY
2000 MANIACS

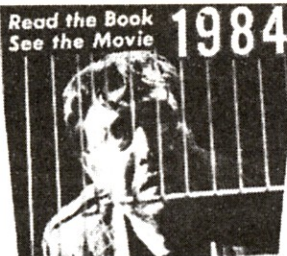
Congratulations to PV contributors Fred Brockman and Frank Uhle, who both were married in '03.

Thanks To: Robert Downey, Brett Halsey, John Saxon, John The Rockit Scientist, Fishpit, Lindsay Hutton, Hans Siden, Steve Brigati, Gordon Smith, Joyce Faust, JM McCarthy, Seduction Cinema, Shocking Video, Smog Veil, Video Search Of Miami, Witching Hour, McFarland Books, Anchor Bay, Blue Underground, Uneathly, Sinister Cinema, Something Weird, Tapes Of Terror, Tropic Twilight, The Video Beat!, Peter Abram, Just For The Hell Of It!, VCI, The Daily Show, The History Channel, PBS, NPR, Barbara and David of Chincoteague, Mr. Silverman at Harding Jr. High, and all our new subscribers and web site readers all over the world!

DEDICATED TO:

Jim Riley

COVER: HERCULES IN NEW YORK (70) aka HERCULES GOES BANANAS, HERCULES: THE MOVIE.



International Jew republished together as one handy volume of hate. He donated millions to American Nazi leader George Lincoln Rockwell and Aryan Nations Founder (and Christian Identity Church pastor) Richard G. Butler. His relatives revealed that he was actually Nathan Braunhut from Manhattan, the son of German Jewish immigrants. He died from a fall in his home in Indian Head, MD, just outside of Washington D.C.

Many, most (all?) Fox and Fox News Channel talk and news shows discussed, joked about or pretended to be horrified by heiress Paris Hilton's home sex/porn video when it was "leaked" to the internet. The premier episode of her GREEN ACRES copy "reality" show THE SIMPLE LIFE topped ratings on Dec. 2, then all seven (so far) episodes of the series (plus outtakes and unaired footage!) were released on DVD on Jan. 20 (this set a fast release record). Hilton, by the way is also in that new 109 million dollar children's classic THE CAT IN THE HAT, which enjoyed a brilliant cross promotion deal first – with the U.S. Post Office! It was Fox's Bill O'Reilly who effectively launched a campaign to pressure CBS to cancel plans to air their Reagan movie. He said it would really be wrong and unpatriotic to make or show an even partially critical movie about an beloved ex president who can no longer defend himself. What about all the JFK movies? And how long before we have a major anti FDR/New Deal movie? It could help the movement to have Roosevelt replaced on American dimes. Fox News commentators told us that Rush Limbaugh isn't a lying law breaking hypocrite, but a victim of an extortion plot. Fox News found a black expert to appear on TV and explain what a great guy Strom Thurmond was and that liberals would twist the facts about his secret daughter to discredit him. The fair and balanced station also want you to remember (by repeating it at every opportunity every single day) that nobody can beat Bush in the next election. Bush already has the largest by far (and still growing) re-election "war chest" in history. I always thought that if a popular president who was doing a good job ran for re-election during a time of crisis, he would easily be re-elected, without massive spending, news blackouts, and overkill propaganda.

WILL ECSTASY BE A CRIME

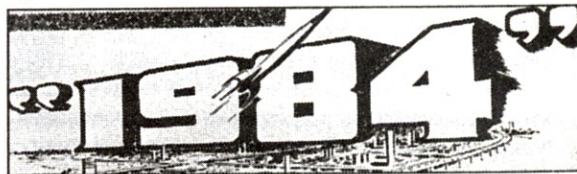
72 year old Fox owner Rupert Murdoch's News Corp. has been cleared by (Bush appointed) federal regulators to buy DirecTV. Did you know that the head of the F.C.C. is the son of Secretary Of State Colin Powell? Murdoch will become the only media titan with satellite, cable and broadcast assets in the U.S. He already controls dominant satellite TV services in Britain (Sky Broadcasting), Italy (where he helped the richest man in the country become the singing Fascist fan premier), Latin America, and Asia. Murdoch's third wife Wendy Deng, a Communist Chinese businesswoman, is about the same age as his first three children.

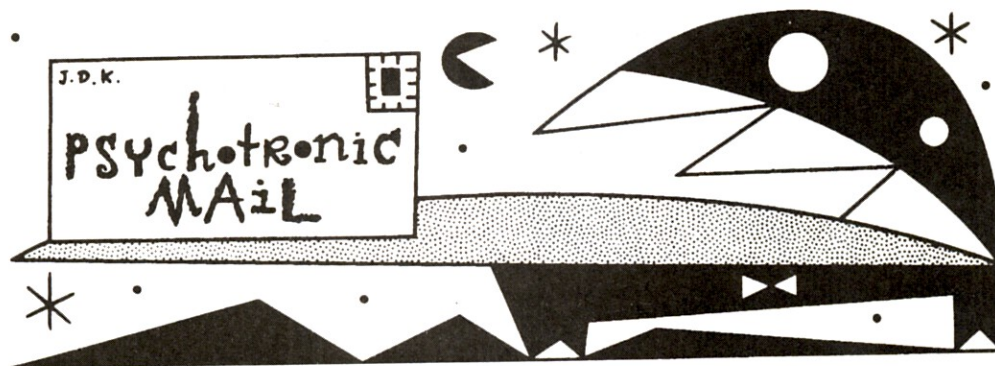
Meanwhile President Bush declared that candidate Arnold Schwarzenegger would make a good governor of our most populated and wealthiest state. I hear that if California were a country it would have the 5th largest economy in the world. Before the recall election this was a small item in the news: "The most powerful conventional bomb in the U.S. arsenal exploded in a huge, fiery cloud on a Florida test range after being dropped by an Air Force cargo plane in the last developmental step for the nearly 11-ton 'mother of all bombs.' An MC-130E Combat Talon I dropped the 21,700-pound satellite-guided GBU-43/B Massive Ordnance Air Blast Bomb, or MOAB, over the test range at Eglin Air Force Base in northwestern Florida, said base spokesman Jake Swinson. A plume of smoke rose more than 10,000 feet in the air and was visible 40 miles away in Pensacola, Florida. 'It looked like a big mushroom cloud filled with flames as it grew and grew and grew,' Swinson said after the afternoon test. 'It was one of the most awesome spectacles I've seen.' Remember that funny nuke scene in TRUE LIES? I bet Jeb Bush would make a good president some day.

And speaking of Bush brothers, during Neil Bush's divorce hearings facts about his business dealings were revealed. He not only earns millions as a paid "advisor" to a Chinese Communist Semiconductor company (co-managed by the son of former Chinese president Jiang Zemin), but they provide him with free hookers! In court (where he presumably swore on a Bible) Neil said he did not know why Asian women he didn't know arrived at his hotel door, removed their clothes and fucked him. I bet they were beautiful. I wonder if any of them were under age? Meanwhile President Bush has publicly reprimanded the Democratically elected leader of Taiwan for daring to question the (obvious) sinister motives of Communist China, the most heavily armed nuclear dictatorship in the world. This is the country with the largest army in the world, that backed Americas opponents in Korea and Viet Nam, still occupies Tibet, destroys temples and churches, represses, jails and kills dissidents (including Christians), uses slave labor, and is now the sole supporter of the insane (horror movie fan) son of the Great Leader of North Korea (of the famous Axis Of Evil). Communist China is now America's biggest trading partner. Just check the products you buy at Walmart.

I think Republicans are selling out The United States Of America in every possible way at an alarming hyper rate that none of us can really comprehend, but at least they vote. Do you? If not, just sit back with your mouse and your remote and see which of your favorite science fiction movie plots come true in the years to come. Hint: it will not be the ones with aliens, flying super heroes, or a time machine for going back to alter history or to visit when things seemed to make sense.

**SEX OUTLAWED...
IN THE TERRIFYING WORLD
OF TOMORROW!**





DRAGO

Just read issues 38 and 39 back-to-back during an incredibly long bath. Good stuff all of it. In particular the long overdue Billy Drago interview. Me and the wife have endless hours of fun imitating Drago with our heads tilted to one side, whispering with our eyelids half closed. Maybe we should get out more. — **Clive Davies (Japan)**

Great as usual. I'm glad to see somebody else noticed how great Billy Drago looks. He's like Harry Dean Stanton. He makes any film at least watchable. — **Emperor 6 (Tokyo)**

Interesting interview with Billy Drago. — I didn't know Darren Burroughs was his son! Drago played so many bad guys that were so alike, they kind of blend into one bad guy who was in a lot of different movies. — **Ronald Wilbur (Liberty, NY)** By the way you can see Drago in *WIND-WALKER*, recently released on DVD by Pacific Int.

VICKERS

The Vickers piece was very welcome. I'd been wondering if the laughing phone hog in *SUNSET BOULEVARD* was her. She made too few films but made very good choices. *PRESSURE POINT* haunts me still. How many movies have been made about the American Bund? — **Hugh Shelton (Hazel Pk. MI)**

Interesting Vickers interview, Vedder means "the father's brother" in Dutch. My dad has a (far from complete) Vedder family history book (1657- 1985). Neither Charles or Yvette are listed in the index. — **J. Vedder (Estherville, IA)**

Thank you so much for the outstanding article — Yvette Vickers — On Music, Movies, and Men. I have received a remarkable positive feedback. Fans and friends love the piece and have let me know about it. I believe John O'Dowd deserves a great credit on his work and research. He is truly expert in his field, to my mind. This is all because of you and your interest, so please accept my gratitude. I would very much appreciate it if you could also mention that I am currently in the studio rehearsing material for a new CD of jazz tunes as well as working with writer John O'Dowd on my memoirs. — With love — **Yvette Vickers**

CAMPBELL

In recent years some local mags have dismissed Bruce Campbell's career (with loud green eyed meows) and I find *The EVIL DEAD* films hugely over-rated, but I enjoy Campbell and the article was well done. *SUNDOWN* is a terrific movie, *BUBBA HO-TEP* was only okay though. I was hoping your gushy comment on (Sam Raimi's) *THE GIFT* a few issues back was a typo of the tastebuds. But whoops, ya did it again. It was a *ONE STEP BEYOND*

episode! — **Hugh Shelton (Michigan)** Campbell can be seen in *COMIC BOOK THE MOVIE* directed by Mark Hamill on DVD from Miramax.

REVIEWS

A small error in your review of *GIRLS IN THE NIGHT* in which you mention that Joyce Holden played the alien in *TERROR FROM THE YEAR 5000*. She was the professor's daughter in that film — the alien was played by the future character actress Salome Jens (*THE FOOL KILLER*, *SECONDS*, *MARY HARTMAN*, *MARY HARTMAN*). It appears that Jens did a homage to this in one of the *STAR TREK* series in the early 90s, in a recurring role as a "female shape-shifter." Incidentally, I wonder if this could be the source of the rumour that Shirley Stoler, and Shirley (*ASTOUNDING SHE MONSTER*) Kilpatrick, were the same person. — **Michael Will (Canada)**

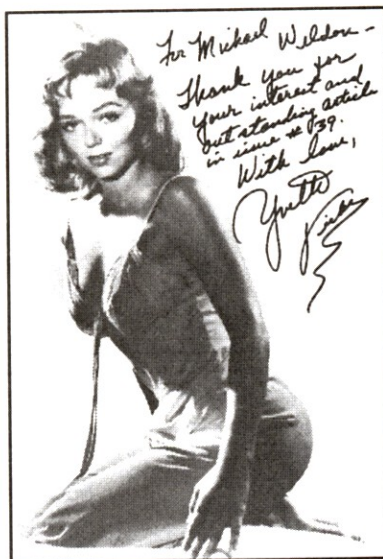
Horrors! You said that Jan Holden was the mutant monster girl in *TERROR FROM THE YEAR 5000*. How could you of all experts make such a mistake?

Jan Holden was the female lead, the older scientist's daughter. The mutant from the future was Salome Jens, shortly to go on to bigger and better things like *THE OUTER LIMITS* if I remember correctly. — **Kevin Pagan (Unearthly Video, Orlando, FL)**

One minor complaint. In your review of *KUNG POW* (#38) you refer to Wang Yus' original *TIGER AND CRANE ARTS* as "cliched." Now I understand that you might have been trying to explain (the very unfunny) Oedeker's intentions with his so-called "spoof," but regardless of whether one likes *TIGER AND CRANE* or not, you could not accurately brand it cliched. I have no idea how into kung fu cinema you are, but I'm sure Art Black would concur that Wang Yu's movies are usually pretty left of centre (*ONE ARMED BOXER* and its sequel *MASTER OF THE FLYING GUILLOTINE* spring readily to mind). No big thing, just wanted to say that much. Incidentally, Toby Russell (Ken Russell's son, *Eastern Heroes* magazine/video label co-founder and world kung fu cinema authority) runs a small stall in

London's Camden market, and when he brought Wang Yu over there, he got deported for chucking someone through a window during a pub fight! The last I heard of Mr. Wang was when he was photographed at Chang Cheh's funeral laughing like the lovable lunatic he is. — **Clive Davies (Japan)**

Was wondering who the juicy lady is in the photo captioned 'European Nights' on pg. 7. There was no reference to this picture in any of the letters, the closest I could assume is that it is Rainbeaux Smith? Also is *EUROPEAN NIGHTS* a film, and when is it from? How can I track down a copy of that Captain Beefheart DVD you reviewed in PV 39, p.77, for purchase? Who sells it? Also, not sure if you've seen the Parliament/Funkadelic live DVD that Pioneer released a year or two back. They did a remarkable job remastering (esp sonically) a fantastic live set with full Mothership extravaganza. — **Aaron Goldberg (Melbourne, Australia)** *EUROPEAN NIGHTS*,



an Italian documentary about night clubs and circuses was reviewed in PV #38, then I found that great still and not wanting to waste it put it in the #39. The woman was an uncredited Vietnamese stripper. EYE TV... Intravenous Video sells the Beefheart comp. See their ad in PV #39 or check out the rcknrex website.

Got the new ish... very political, even for me! Did F.T.A. have to be spanked so you could review THE TRIALS OF HENRY KISSINGER? If you're going to play tit for tat, rather than seek some truth, you might as well stick to THE GIANT GILA MONSTER. Chris Hitchens, by the way, is now happy bedfellows with Dr. Kisslove on our glorious trek into Iraq, and has given rah rah speeches at the White House to keep morale high. — **Wall** *My review of F.T.A. had nothing do with the one for KISSINGER. I was just pointing out that political propaganda from all sides tends to bend the facts to prove points. I don't know what % of enlisted people welcomed those Jane Fonda military base shows but I've heard and believe that there was a large vocal group against them. Whether the protests against the anti-war shows were organized by the U.S. government or were spontaneous - they did happen - and the movie trivializes them to make it seem like it was just a few drunken rednecks.*

I could really sympathize with your review of THE HYPNOTIC EYE. My experience was pretty much the same. I saw it late at night on channel 9 (WOR), a New York station when I was a kid. Like you I'd watch any monster/horror type film. With HYPNOTIC EYE I expected 50s schlock, which was fine, I enjoyed that trash too. Instead, here is this intense, disturbing film about women being hypnotized to disfigure themselves. The scenes of the disfigured women are very powerful with believable make-up. Pretty strong stuff for a little kid, alone at night, with no Ghoulardi to help me along! — **Ronald Wilbur (Liberty, NY)**

I have noticed that the latest issue of Psychotronic Video once again reviewed several Wheeler and Woolsey films. Am I the only one who has noticed the strange similarity between Robert Woolsey and George Burns? It's as if Burns sort of channeled Woolsey's personal appearance for his last thirty years of his life, and I wonder if it was deliberate. I enjoy reading the Wheeler and Woolsey reviews in Psychotronic Video, even though many of their films are so old and dated that I cannot really relate to them. — **Gary Weinraub**

Keep talking up Wheeler and Woolsey! Sir Graves Ghastly (from Ohio) ran DRACULA VS. FRANKENSTEIN often. About 8 or 9 Halloween's ago, Count Scary hosted a prime time MST3K type showing of this film. Scary is a Count Floyd rip —off portrayed by longtime Dee-troit radio/TV personality Tom Ryan. I watched it one more time (recently) and — no dammit — it doesn't make sense! Maria Lease blinked four times. But I enjoyed the (admittedly disorienting) MEAN MOTHER more than you. You failed to I. D. the "big breasted blonde" as Robyn Hilton from BLAZING SADDLES. I remember reading that Stella Stevens was supposed to play Pia Zadora's mom in LONELY LADY. I was at a local mall appearance Pia made while on the stump for LONELY LADY. Everyone got a free T-shirt, a 7" single, a poster — and she signed my Oui cover. WELCOME TO ARROW BEACH was cut to incompressibility on Detroit TV in the 80s. Peter Sellers was one of the greats but he'd do 3 or 4 pieces of shit (THE FIENDISH PLOT OF DR. FU MANCHU) for every good movie. Remember when Fu and Helen Mirren were singing that kiddy/nursery rhyme tune, ending with the lyric — "Daddy never bought me a bow wow wow"? Is that where Bow Wow Wow got their name? SUZANNE was the worst film I saw (after THE MONSTER CLUB) thanks to The Freak Shack. You didn't mention that Jared Martin hovered around Sondra Locke until Paul Sand got committed — then he made his move — the cad. — **Hugh Shelton (Michigan)** *Shelton also described his favorite local video store (Freak Shack) which of course has since closed and sent a*

xerox of the Pia signed Oui cover.

THE KLANSMAN was released over here as VERFLUCHT SIND SIE ALLE (They are all damned). It was several times on TV by now. I recently re-watched it and was once again stunned by the repellent rape scene with the great Cameron Mitchell. It's a very strange movie with all big name stars, playing such crude, untypical parts. Just recently I have seen the DVD-Version of DRACULA VS. FRANKENSTEIN, which was released over here in 1972 (rated 16) as DRACULA'S BLUTHOCHZEIT MIT FRANKENSTEIN (Dracula's Bloodmarriage with Frankenstein). To my knowledge, it was never released over here on video, but in 2001 it was on German TV and in 2002 there was a German edition of the US-DVD released by Troma Team. In your review you identified "William Bonner, Bud Cardos and co-cinematographer Gary Graver" as "bikers." But John "Bud" Cardos is not in this movie, and Gary Graver has a very short scene on the beach, where he informs Anthony Easley in his beachfront bachelor pad about something. The bikers are William Bonner, Russ Tamblyn and Bruce Kimball aka Bruce Kemp. Kimball/Kemp was also in great movies like THE GIRLS FROM THUNDER STRIP, THE MIGHTY GORGA, LOVE CAMP 7, THE TORMENTORS, BRAIN OF BLOOD and others. Cinematographer Paul Glickman only shot the scenes of the alternate ending, which was shot in New York. If you listen meticulously, you will also recognize in some scenes music from THE CREATURE FROM THE BLACK LAGOON, which Sherman got from the archive of Joseph Gershenson. In "The House of Horrors" they also used the shaggy



THE HYPNOTIC EYE

giant gorilla costume from THE MIGHTY GORGA, so that Easley was in two movies with this "Ape"!! Maybe it belonged to Ray Dorn's studio, where parts of both movies have been shot. I think the first review I ever read of you was for DOOMSDAY MACHINE in an early issue of FAN-GORIA. This movie puzzled me for years. It was released over here first in 1976 and later on video as HYDRA - VER-SCHOLLEN IN GALAXIS 4 (Hydra- Missing in Galaxy 4). The German version is set in "1992," some of the music is from FORBIDDEN PLANET (slightly altered), most of the outer space FX are from the Japanese movie GORATH and the other FX by Hewitt (shot with the help of William C. Davies!) can at least be seen in two other movies, one is, I think, Hewitt's WIZARD OF MARS. Mala Powers later said that the producers ran out of money and the movie was never finished. That may explain the rushed ending with the two stand-ins and the long narration, which explains what will happen but is not seen. The video version is very scratchy and jumpy and runs 78 minutes. I love it! — **Andreas Pieper**

And I thought that horror-show host Alan, on Sacramento's own Mystery Mansion, was being original when, on November 17, 1961, he threw reels of film — supposedly RETURN OF THE APE MAN which he had just shown — into the trash can at channel 10. Now, I see that Little Billy Rhodes (in THE STOLEN JOOLS) beat him by 30 years. — **Donald Willis**

I liked the SCOOPY DOO movie, mostly because it seemed to be anti-MTV. I saw F.T.A. years ago on a bootleg copy and couldn't help but notice the similarities between Donald Sutherland's narration and his character in KELLY'S HEROES. (Give me those positive waves man.) Can't wait for number 40 — **Mike (is God) L. aka Emperor 6 (Tokyo)**

OBITS

Sad that the Never To be Forgotten section is so large. So many great people gone. It's a real service you provide by publishing these obits. Most of these people weren't the big stars that the media dotes on and without PV I'd never find out what became of these folks. I was quite sad to see Alex Gordon's name in the obits. A friend of mine met him at a film convention and put me in touch with him. Alex signed a photo of THE SHE CREATURE to me.

When I wrote to thank him he replied with a nice letter and a beautiful color photo of Gene Autry. It's too bad many of Alex Gordon's films aren't available on DVD, such as SHE CREATURE and THE DAY THE WORLD ENDED. I'm not thrilled with those recent so called remakes that used the titles but not the stories. I want those Paul Blaisdell monsters! — **Ronald Wilbur (Liberty, NY)**

I was sorry to hear about Ralph Burns Kellogg/Ethan James. He played on all six Philips Blue Cheer releases, except, of course, Vincebus Eruptum. He's even pictured on Outside Inside. Recently he turned up on some of Sky Saxon's solo recordings. — **John Battles (Chic)** *I didn't realize that he was on so many Blue Cheer LPs. Outside Inside is my favorite and has a classic cover. The bad Dali style cover folds into a sort of half cube revealing an amazing fold out picture of the original trio playing in front of a wall of Marshall amps.*

Buddy Ebsen's TV credits include his portrayal of a hobo in a memorable 1961 episode of THE ANDY GRIFFITH SHOW. When Nancy Kulp (Jane Hathaway on THE BEVERLY HILLBILLIES) ran for Congress in her native Pennsylvania in 1984, it was the conservative Ebsen who did a radio ad endorsing her opponent. Ebsen claimed he had sent Kulp a note that said "Hey, Nancy, I love you dearly but you're too liberal for me." Kulp lost the election. The great Sam Phillips appeared on LATE NIGHT with David Letterman in 1986. Sam obviously disliked the host and refused to play the role of genial guest. Letterman was noticeably irritated, and cut Phillip's spot short. — **Timothy Walters (Muskogee, OK)**

I was sorry to hear about Ivan Rassimov's death. Being a fan of that genre, he was always a presence in the Italo gore films. He did villains, good guys, and supporting roles with equal talent. He had done voice over work for documentaries in his later years. I had also heard that he was romantically linked to Me Me Lai. (Where is SHE now?) They were like Laura Gemser and the late Gabriel Tinti. A couple that did sex films together if not always "together" if you get my drift. Fred Blassie's death got a lot of press here in Japan. He was one of the most well known American wrestlers here, along with Stan Hansen and Steve "Dr. Death" Williams. — **Emperor 6 (Tokyo)**

COVER

I thought I recognized the artwork on the cover of PV#39. ANGEL ANGEL DOWN WE GO was the last movie I ever saw at the Capitol Theatre in my hometown of Paris, TN, which had been there over 50 years before they closed it down and put a Fred's Dollar Store in its place. It might have been the week it closed down. I was in high school, and went on a weeknight with a friend. There were about 5 of us in the audience, the projectionist, and the girl at the candy counter. All of us went to school together, and were all about 15 or 16, which meant there was not a soul in the building that was even 17 for an R rated movie! That was a big thrill at the time! Later, I watched it again several times as CULT OF THE DAMNED at a drive-in theatre I worked at when I was going to college a couple of years later. Have never seen it since, but remember it as entertaining and strange...the kind of movie they don't make anymore. Would love to see it again. At age 15, I was very impressed by the "Screw the World" poster in front of the theatre. — **Bob Brown (Missouri)**

The cover art on #39 was easily the worst ever. Looked like a 3rd grader got into water colors. Hope it is just a one time mistake and that you return to your usual professional quality covers. — **Don Metz (Cape Copy Center — Hyannis, Mass)** *We received more comments than usual about the PV #39 cover. Many liked it but a few hated it or seemed offended by it.*

OTHER INTERVIEWS

I met Ron Mann in person for the first time in ten years or so. Not only had he read the Psychotronic, he said that all his friends read it, and now he's legitimized. He says until you're in Psychotronic, you ain't made it yet, and then proceeded to mention all the other articles (David Carradine, Bruce

Glover etc etc) to prove his point. Very nice. Saw his Woody Harrelson flick at Atlantic Film Fest too... Much the same. I think he's carved out that whole hippy rethink doc thing.....very nice guy..... — **Paul Johnson Mann, the director of GRASS, was interviewed in PV #36.**

I tried emailing Donald Jackson the other day, haven't heard from him in several months. We would occasionally correspond and get together. Talk about the area we both live in, the boulder strewn area of the Santa Susanna's where our favorite serial director William Witney did so many great serials. Well, on a hunch, I went to Don Jackson's entry on IMDB and discovered he had died almost two months ago, Oct. 20 I believe. It said Leukemia. Don had been making a point of visiting his friend tough guy William Smith in the hospital. Now Don turns up being the guy dying. Don was a good guy. He loved movies and took risks and got a little film history for himself. I wonder where the hours and hours of Don's DigitalVideo zen filmmaking have ended up? I hope a good caretaker is in charge of all that beautiful randomness. — **Ellis Goodson**

ETC...

Love your magazine. Great articles and your reviews help me pick rents that are worth a look. Most of the time you're right on the money. Love when I get your mag in the plain brown envelope. — **Matt Kosel (Detroit)**

Good to see the record reviews return. I got A Tribute To The Ramones CD in an FYE store and they gave a free CD single of The Ataris singing "Rock 'N' Roll High School" which isn't on the tribute disc, Something for Ramones fans to hunt for. —

Ronald Wilbur (Liberty, NY)

Love reading your magazine. Liked the Burt Kwouk and Diana Dors interviews the best. I know you put a tremendous amount of research and work into each issue but miss Fanzines and Dale Ashmun's Spare parts. — **Jim Malone (E. Northport, NY)** *Both sections are back this issue.*

Small correction to PV#39, book reviews, THE BAD MIRROR: Jack Hunter did not co-author the amazing KILLING FOR CULTURE book. — **Clive and Noriko (Japan)**

In the late 50s starlet Vikki Dougan showed up at some Hollywood event wearing a low cut dress that revealed her cleavage — only the low cut was in the back and showed part of her gluteal cleavage. This event made the newspapers nationwide. She had parts in THE BEAT GENERATION and THE TUNNEL OF LOVE and she inspired The Limelighters folk group to



*Julian Cope see
www.beadheritage.co.uk/unsung/albumofthemonth/index.php?review_id=797 for Mirrors article*



honor her with "The Vikki Dougan Song" (Vicki turn your back on me). Then she appeared in the Mr. Whipple Don't Squeeze the Charmin commercials. It's fascinating that an actress whose claim to brief fame is appearing in public showing part of her vertical rear split later shows up in a toilet paper commercial. — **Gary Spencer (Mt Vernon, NY)** *Gluteal clearance!? It was THE REBEL SET (59) not BEAT GENERATION. The model was also in BACK FROM ETERNITY (56), THE GREAT MAN (57), HERE COME THE JETS (59), and HOOTENANNY HOOT (63) with the late Johnny Cash and Sheb Wooley. These days if a would be actress wanted media attention she could just stay home and "leak" her amateur sex video to the internet.*

Loved the new ish as always - still delving deep into the joy that is "Psychotronic." Just one minor bugaboo: In the new release section "to avoid fainting" you have Media Blasters presenting FLESH FOR THE BEAST as a 1981 release!!!! I just shot that baby last spring in "GORE-gous BEAST-man Color" and it's all new, over the top, horror, gore and sex the Euro way but made in the USA! BTW we chatted some years back after I had just lensed my first film "Punk City" and unfortunately that film was never completed due to the untimely passing of my late partner. Luisa Marsella. I still have a copy of the workprint we showed at the IFFM 90 with the all "bootleg soundtrack." Maybe one of these days... Stay sick —turn blue—but don't get caaaaaaaaugh! I'm a Ghoulardi fan only by way of the mag - what the hell! — **Richard Siegel - (NYC)**

I've been a compulsive reader of your Psychotronic Encyclopedia of Film since I bought it in 1983 (I was 15 or 16) at the local B. Dalton in the NJ suburb where I grew up. As you may remember, video was a new thing at the time but there were still the UHF channels, like 9, 11, Philadelphia's 17, 29 etc., and they still showed "Creature Double Feature," "Theater of Mystery" and the like. I had been a fan since the age of 5, but your book showed me it might actually even be "cool" to have such an obsession. That book was an endless source of information, interest and strange solace to me over the years. Of course I have the "Video Guide" as well. So I've grown up to become a struggling film writer, and one of my steadier gigs is as a freelancer for an online search engine. I was just re-reading some of my older online film synopses and suddenly noticed they have a sort of stylistic similarity to those in the PEOF, so I wanted to send you some acknowledgement. I guess it makes sense, since I read it like the Bible during my formative years. I don't think it's similar enough that anyone but myself, and maybe you, would notice, but if I manage to bring a sense of dry humor and almost subliminal playfulness to these pieces, I believe it's you I have to thank. Maybe it is only because I am reading your VIDEO GUIDE more in depth lately, that the similarity strikes me. Of course, the length, style guidelines involved, etc., all play major factors. Anyway, I just wanted to acknowledge what I perceive as a very positive influence, and to thank you as one might thank a professor whose influence on one's creative development suddenly becomes apparent twenty years later. So, thanks, and if there's anyway I can help you with your new "combined" book you mention on the web site, or do something for the magazine, let me know. Luke, you are my father. — **Erich Kuersten**

Thanks for a consistently entertaining and informative magazine. As the mainstream film mags grow increasingly bland, I rely on PV to tell me about the things I'm really interested in. Huge numbers of cult oddities never make it to the U.K., so it helps to have some idea of what movies to hunt for. Your books have been in constant use since I bought them. Roll on the third! — **James King (Essex, England)**

About your (latest) TV rant — Wasn't there a flap 3 or 4 years ago about various American TV and film writers going on strike? The deadline was approaching — then suddenly there's all that WHO WANTS TO BE A MILLIONAIRE and SURVIVOR mindrot. Was this not a foul bout of synchronicity, and producers and networks pushed this slop mightily to prove that they didn't really need writers? — **Hugh Shelton (Michigan)**

You know we are in a very bad time when critics are complaining that the new TEXAS CHAINSAW MASSACRE remake doesn't have the social or artistic merit of the original. This is a cheap exploitation movie that 30 years ago was roundly reviled. When popular Hollywood action/horror fare has become empty special effects demo reels completely lacking in any human value or drama, and TV has become a crass, smug, wholly nihilistic exercise in cynical mediocrity that makes the stuff parodied in the movie NETWORK seem like PBS, I wonder — how much us Psychotronic film fans have contributed to this? Has our appetite for exploitation fed the growth of this horrifying pandering Lowest Common Denominator culture? Has our enjoyment of X-rated movies and sexploitation somehow led to the acceptance of Max Hardcore videos where he makes 18 year olds choke and vomit for sexual (?) gratification (!?!?) in video stores in every town in the USA? KILL BILL, an empty fan boy pastiche of exploitation movie tidbits and d-list pop culture tossed together and cranked up to depressing volume — is the most anticipated American movie of 2003. Isn't that a sad thought? And isn't Mr. Tarantino the ultimate Mondo/Psychotronic/ETC movie fan? Isn't our embrace of bad movies, irony and d-list autuers like Jess Franco just lower-

ing our standards to the point where we can't (or don't want to try hard enough) to make or enjoy anything really good anymore? It's like we live in a world where adults actually think LOST IN SPACE was better than THE OUTER LIMITS and Ratt were as good as The Rolling Stones. Look around you — it's true. These are Orwellian times my friend — War is Peace, Freedom is Slavery and Lucio Fulci is better than Hitchcock. Or is the place where America's media (and therefore mindset) is at right now just a symptom of our complete lack of caring and adult personal responsibility? Is it a refusal to put our faith in anything and an acknowledgement that deep down that NOBODY REALLY CARES ABOUT US? Not our government certainly. Nor our employers. Not many people's families, and with our increasing lack of community, not our towns. Have we then found solace in the base power of laughing at other people's pain on Mondo TV shows and the

soulless stimulation of extreme porn video games and exploding car movies? Do I sound like an old fart? Let's face it, things have gotten worse. — **Keith Bearden (Brooklyn)** *To answer your rhetorical questions: Yes more or less to every one including the old fart issue, but no, I do not blame Psychotronic movie fans, unless they grew up to be nuclear advocates, arms dealers, corrupt corporate heads, media moguls or Republican leaders.*

Before he was an announcer for ABC in the 1970's and 80's, known for the way he stretched out the "love" in "The Love Boat," Ernie Anderson was best known as Ghoulardi, the host of a horror movie show that was a big television bit in Cleveland. Mr. Anderson died in 1997 at the age of 73, but since then his career has taken another spooky turn. At www.ernieanderson.com, radio stations can hire Mr. Anderson's voice in the form of tag lines he recorded for use with station identifications and promotions. The 135 available clips include "This is real radio," "If it's too loud, you're too old" and "Broadcasting live." By paying a licensing fee of \$2,000, stations can use 20 clips for a year. (from The NT Times 2/2/04)

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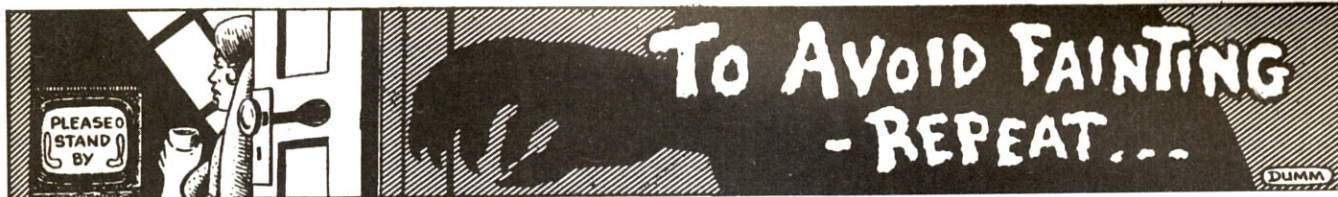


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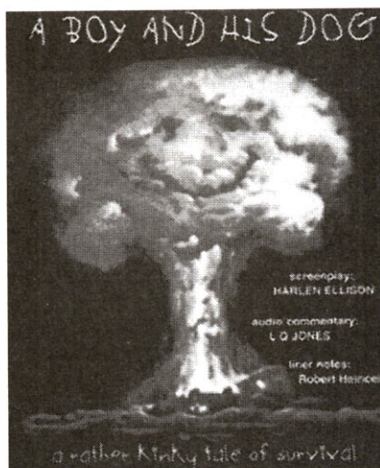


ALPHA VIDEO is a DVD company offering serials, TV shows and features of all types including some Lon Chaney silents, *THE GOLEM* (20), *MANIAC* (34), *SCREAM IN THE NIGHT* and *LIFE RETURNS* (both 35), *COCAINE FIENDS* and *REEFER MADNESS* (both 36), *THE GHOST AND THE GUEST* (44), British Sherlock Holmes movies, John Howard as Bulldog Drummond movies, Mr. Wong movies, Frankie Darrow/ Mantan Moreland comedies, East Side Kids and Dead End Kids movies, Dick Tracy features, *THE HEAD* (59), *MA BARKER'S KILLER BROOD* (60), *DUNGEONS OF HARROW* (64), *MANOS THE HANDS OF FATE* (66), and many many more. These titles may not seem rare to collectors, but now they're in sell through display bins in book and discount stores everywhere. I wonder how many people received *THE BLOODY PIT OF HORROR* (65) as a stocking stuffer for Christmas?! Call (800) 446-8426 for a catalog.

AMC has a series of box sets: *WHITE ZOMBIE* (32), *THE HUMAN MONSTER* (39), *DEVIL BAT* (40), and *THE APE MAN* (43) all star Bela Lugosi, the king of public domain horror, as do *PHANTOM SHIP* (35), *INVISIBLE GHOST* (41), *THE CORPSE VANISHES* (42), and *SCARED TO DEATH* (47). *THE GHOUL* (33), *THE APE* (40), *DICK TRACY MEETS GRUESOME* (47), and *THE TERROR* (60) all star Boris Karloff. *THE WASP WOMAN* and *BUCKET OF BLOOD* (both 59) and *LITTLE SHOP OF HORRORS* and *THE TERROR* (again) (both 60) are by Roger Corman. The Cult Classics Box has *THE BRAIN THAT WOULDN'T DIE* (59), *NIGHT TIDE* (61), *CARNIVAL OF SOULS* (62), and *THE ATOMIC BRAIN* (63). Cult Classics 2 has *THE SCREAMING SKULL* (58), *DEMENTIA 13* (63), *FROZEN ALIVE* (64), and *JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER* (65). Again, many of these are common titles, but I assume that the prints are better than the average cheap VHS versions that have been around for so many years.

ANCHOR BAY has been sold to IDT. Check out new special editions of *THE HILLS HAVE EYES* (77), *DAWN OF THE DEAD* (78), and *DAY OF THE DEAD* (79), *ESCAPE 2000* (81) aka *TURKEY SHOOT* and *DEAD END DRIVE-IN* (86), Peckinpah's *THE OSTERMAN WEEKEND* (83), and Terry Gilliam's *TIME BANDITS* (81) and his *MONTY PYTHON'S THE MEANING OF LIFE* (83). Also: *NEON MANIACS* (85), *DEAD HEAT* (88), John Woo's *A BETTER TOMORROW* (86) and *A BETTER TOMORROW II* (87), and *MIRROR MIRROR* (89) and it's three sequels as a box set. The Once Upon A Time In Italy Box has *TEXAS ADIOS* and *A BULLET FOR THE GENERAL* (both 66) with Klaus Kinski and Martine Beswick, *COMPANEROS* (70), and *KEOMA* and *FOUR OF THE APOCALYPSE* (both 75), and the limited edition 6 disc Herzog/Kinski Box is "back by popular demand."

Hammer double bills are: *FOUR SIDED TRIANGLE* (52) and *X THE UNKNOWN* (56), *QUATERMASS 2* (56) and *QUATERMASS AND THE PIT* (67), *THE ABOMINABLE SNOWMAN* (57) and *SHATTER* (73), *DRACULA PRINCE OF DARKNESS* (65) and *THE SATANIC RITES OF DRACULA* (72), *PREHISTORIC WOMEN AND THE WITCHES* (both 66), *THE PLAGUE OF THE ZOMBIES* (66) and *THE MUMMY'S SHROUD* (67), *RASPUTIN* (66) and *THE DEVIL RIDES OUT* (68), *THE REPTILE* (66) and *THE LOST CONTINENT* (68), *FRANKENSTEIN CREATED WOMEN* (66) and *THE LEGEND OF THE SEVEN GOLDEN VAMPIRES* (73), and *THE VIKING QUEEN* (67) and *THE VENGEANCE OF SHE* (68). Other double bills: *CIRCUS OF HORRORS* (60) and *THEATRE OF DEATH* (66), *CANNIBAL MAN* (74) and *MOUNTAIN OF THE CANNIBAL GOD* (77), *SHOCK* (77) and *POSSESSION* (81) starring Isabel Adjani, *FADE TO BLACK* (80) and *HELL*



NIGHT (81), *HELL OF THE LIVING DEAD* (81) and *RATS* (84), Lamberto Bava's *MACABRE* (80), and *A BLADE IN THE DARK* (82), *MOUNTAINTOP MOTEL MASSACRE* (83) and *THE INITIATION* (84), *SILENT NIGHT DEADLY NIGHT* (84) and *SILENT... PT. 2* (87) with extras, *TRANSYLVANIA 6-5000* (85) and *ELVIRA MISTRESS OF THE DARK* (88), *RETURN TO HORROR HIGH* (87) and *RETURN OF THE KILLER TOMATOES* (88), and *SPONTANEOUS COMBUSTION* and Brian Yuzna's *SOCIETY* (both 89).

BLUE UNDERGROUND (with the expert help of Bill Lustig, formally with Anchor Bay) is busy recreating my movie going experiences at Cleveland's Hippodrome and Embassy theaters and on 42nd St. in Manhattan, with releases like *SHOCK WAVES* (76), with Peter Cushing, *THE TOOLBOX MURDERS* (77) starring Cameron Mitchell, and *THE PROWLER* (81) with Lawrence Tierney. All have audio commentary tracks and extras. They also offer *QUIET DAYS IN CLICHÉ* (70), Franco's *JUSTINE* (68), *THE GIRL FROM RIO* and *EUGENIE* (both 69) and *SADOMANIA*

(81) starring the late international transsexual star Ajita Wilson, and a limited edition 8 (!) disc Mondo Cane collection box with *MONDO CANE* (62), *MONDO CANE 2* and *WOMEN OF THE WORLD* (both 63), *AFRICA ADDIO* (66) in two versions, *GOODBYE UNCLE TOM* (71) also in two versions, and *THE GODFATHERS OF MONDO* a doc. about directors Jacopetti and Prosperi.

CRITERION offers *THE DEVIL AND DANIEL WEBSTER* (41), Sam Fuller's *PICKUP ON SOUTH STREET* (53), Fellini's *LA STRADA* (54), Polanski's *KNIFE IN THE WATER* (62) with interviews and a second disc with rare early Polanski shorts, and *NAKED LUNCH* (91) with commentary from Cronenberg and Peter Weller.

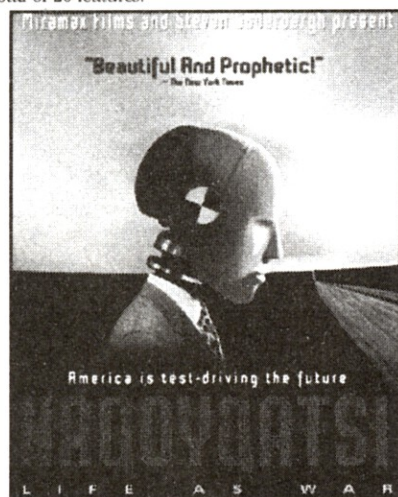
GOOD TIMES had a great idea releasing *THE FOUR COMPLETE HISTORIC ED SULLIVAN SHOWS FEATURING THE BEATLES*. They do 20 songs from '64-5 and you also get Davy Jones, Cilla Black, Acker Bilk, Cab Calloway, Soupy Sales, Frank Gorshin, Allen And Rossi, all kinds of circus and novelty acts and original commercials. I've seen it for under \$10.

HEN'S TOOTH has *THE PRIZE FIGHTER* (79) starring Tim Conway and Don Knotts, *HAWK THE SLAYER* (80) and Neil Jordan's *THE COMPANY OF WOLVES* (84).

IMAGE has Jacques Tati in *MR. HULOT'S HOLIDAY* (53) and *MON ONCLE* (58), Larry Buchanan's *THE TRIAL OF LEE HARVEY OSWALD* (64) with *THE OTHER SIDE OF BONNIE AND CLYDE* (68), *HELLS ANGELS ON WHEELS* (67), H. G. Lewis' *THIS STUFF'LL KILL YA!* (71) and *THE YEAR OF THE YAHOO!* (72), and *BILL WYMAN'S BLUES ODYSSEY*, a doc based on his fine book.

KINO continues to be the company for early cinema. Some recent releases are Paul Leni's *THE MAN WHO LAUGHS* (28) starring Conrad Veidt with a making of doc and other extras, Rouben Mamoulian's musicals *APPLAUSE* (29) and *LOVE ME TONIGHT* (32), both with extras, and the Third Reich epics *TITANIC* and *BARON MUNCHAUSEN* (both 43). The Douglas Fairbanks box includes *THE MARK OF ZORRO* (20), *THE THREE MUSKETEERS* (21), *ROBIN HOOD* (22), *THE THIEF OF BAGDAD* (24), *DON Q. SON OF ZORRO* (25), *THE BLACK PIRATE* (26), and three hours (!) of extras. An amazing F. W. Murnau box set includes *NOSFERATU* (22), *THE LAST LAUGH* (24), *TARTUFFE* (25), *FAUST* (26), *TABU* (31) filmed in Tahiti with Robert Flaherty, and of course many extras. And there's *HELL'S HIGHWAY: THE TRUE STORY OF HIGHWAY SAFETY FILMS* by Bret Wood which tells the whole story of how these scare tactic shorts were made in Mansfield, Ohio. The two disc set has extra footage and several complete shorts. Some of the interviews are with Rick Prelinger and Mike Vraney.

MGM releases include *THE JACKIE ROBINSON STORY* (50), *X-15* (61) with Charles Bronson, *PRESSURE POINT* (62), *NED KELLY* (70) starring Mick Jagger, *HAMMER*, and *BLACULA* (both 72), *SCREAM*, *BLACULA SCREAM!* (73), *STAY HUNGRY* (76) with Arnold, *MONKEY HUSTLE* (77), *DEATH WISH 2* (82), 3 (85) and 4 (87), *ROADHOUSE* 66 (84), *TO LIVE AND DIE IN L.A.* (85), *FLESH AND BLOOD* (85) with commentary by Paul Verhoeven, *KING SOLOMON'S MINES* (85), and *ALLAN QUATERMAIN AND THE LOST CITY OF GOLD*, and *SPACECAMP* (both 86). *IT'S A MAD MAD MAD MAD WORLD* (63) and *CASINO ROYALE* (67) are both at a lower price and *THE GREAT ESCAPE* (63), *THE GOOD, THE BAD, AND THE UGLY* (66), and *ESCAPE FROM NEW YORK* (81), are all in restored two disc editions, with hours of extras. A six feature Ingmar Bergman box includes *HOOR OF THE WOLF* (68) and *THE SERPENT'S EGG* (77) starring David Carradine, and there's a six feature *PINK PANTHER* box, and three 007 boxes with a total of 20 features.



MONTEREY has DVDs of, *GINGER* (70), *THE ABDUCTORS* (71), and *GIRLS ARE FOR LOVING* (73), all starring Cherri Caffaro, *ANGEL OF H.E.A.T.* (81), and *ENDLESS SUMMER II* (94).

MPI has restored versions *THE ADVENTURES OF SHERLOCK HOLMES* and *THE HOUND OF THE BASKERVILLES* (both 39) and all 12 of the Basil Rathbone Universal Homes movies in three box sets. And there are 15 more (!) hours of *DARK SHADOWS* on the 4 disc DVD Collection Box #10.

NEW CONCORDE: *WOMEN IN CAGES* (71), Jack Hill's *BIG DOLL HOUSE* (71) and *THE BIG BIRD CAGE* (72), *THE ARENA* (73), and *STEPMONSTER* (87).

PARAMOUNT offers Demille's *THE GREATEST SHOW ON EARTH* (52) and *THE TEN COMMANDMENTS* (56) with six docs, and a restored two disc version of Leone's *ONCE UPON A TIME IN THE WEST* (68). Extras include interviews with co-writer Bernardo Bertolucci, Alex Cox, John Carpenter, John Milius and Claudia Cardinale. I actually enjoyed seeing the TV ad for this release. Also: *PRETTY BABY* (78) and *COOL WORLD* (92).

RETROMEDIA (run by Fred Olen Ray) has released

KING DINOSAUR (55), *THE MANSTER* (62), *WEREWOLF IN A GIRL'S DORMITORY* (63), *THE YEAR 2889* (67), *KING OF KONG ISLAND* (68), *DEATHMASTER* (72), *SHRIEK OF THE MUTILATED* (74), *QUEEN KONG* (76), *NIGHTMARE SISTERS* (86), *EVIL SPAWN* and *BLOOD HARVEST* (both 87), and *SKINNED ALIVE* (89), all reviewed in PV issues, plus Nathan Schiff's *WEASELS RIP MY FLESH* (79) and *LONG ISLAND CANNIBAL MASSACRE* (80), and Ray's own movies.

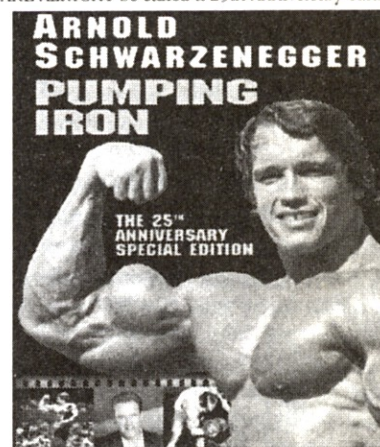
20TH CENTURY FOX releases include *REEFER MADNESS* (36), *THE MARK OF ZORRO* with Basil Rathbone, and *THE GRAPES OF WRATH* (both 40), William Wellman's classic *THE OX-BOW INCIDENT* (43), George Pal's *A CHRISTMAS WISH* (50) aka *THE GREAT RUPERT*, a 50th anniversary edition of *THE TITANIC* (52), *PEYTON PLACE* (56) with commentary from Russ Tamblyn and Terry Moore, a two disc 35th anniversary edition of *PLANET OF THE APES* (68), *VANISHING POINT* (71) with commentary by Richard Sarafian, *BLACK WIDOW* (87), *THE GOOD SON* (93), and *STRANGE DAYS* (95). Gov. Schwarzenegger stars in *COMMANDO* (85), *RAW DEAL* (86), *PREDATOR* (87) with Gov. Ventura, and the nuke comedy *TRUE LIES* (94), and there's the ultimate overkill 45 hour (!!) long *ALIEN QUADRILLOGY* 9 disc box. The Raquel Welch box has *ONE MILLION B.C.* (66), *BANDOLERO!* (68), *MYRA BRECKINRIDGE* (70), and *MOTHER JUGS, AND SPEED* (77).

WARNER has a Lon Chaney TCM Archive box with *THE ACE OF HEARTS* (21), *THE UNKNOWN* (27), *LAUGH CLOWN LAUGH* (28), *LON CHANEY: A THOUSAND FACES*, and the photo reconstruction of *LONDON AFTER MIDNIGHT* (27). The Chaplin Collection Vol. 2 includes *THE CHAPLIN REVIEW* (1918-23 shorts), *THE KID* (21) with little Jackie Coogan, *A WOMAN OF PARIS* (23), *CITY LIGHTS* (31), his serial killer movie *MONSIEUR VERDOUX* (47), and *A KING IN NEW YORK* (57). Seven Marx Brothers movies from *A NIGHT AT THE OPERA* (35) to *A NIGHT IN CASABLANCA* (46) are in a box with many extras. A *POLICE ACADEMY* box has all 7 (!?) movies and there's *KUNG FU: THE COMPLETE FIRST SEASON*. Also: DVD debuts of *GASLIGHT* (1940 UK original with the '44 remake), the stop motion animated movies *THE BEAST FROM 20,000 FATHOMS* (53), *THE BLACK SCORPION* (57), and *THE VALLEY OF GWANGI* (69), *WHERE THE BOYS ARE* (60), Antonioni's *BLOW UP* (67), Oliver Stone's *JFK* (91), and Joe Dante's *LOONEY TUNES BACK IN ACTION* (03). And there are the stop motion animated movies *THE BEAST FROM 20,000 FATHOMS* (53), *THE BLACK SCORPION* (57), and *THE VALLEY OF GWANGI* (69), a six disc, five movie *PINK PANTHER* box, and the DVD debuts of *WHERE THE BOYS ARE* (60) with commentary from Paula Prentiss, Oliver Stone's *JFK* (91), and Joe Dante's *LOONEY TUNES BACK IN ACTION* (03).

YORK has a Laugh Track series of movies with new comedy soundtracks, which are sure to upset some film purists. They include Hitchcock's *THE SECRET AGENT* (36), *FATHER'S LITTLE DIVIDEND* (51) with Spencer Tracy and Elizabeth Taylor, Corman's *THE TERROR* (60), *NIGHT OF THE LIVING DEAD* (see

review), *CAPTAIN APACHE* (71) starring Lee van Cleef, *PSYCHOMANIA* (71), and Bruce Lee in *THE CHINESE CONNECTION* (72). They promise a new title every month.

Some cool music titles are *THE FRANK SINATRA SHOW: WELCOME ELVIS* (60) and *NEWPORT JAZZ FESTIVAL 1962* with Basie, Ellington, Monk... (both MVD), *THE BEATLES IN WASHINGTON D.C. Feb. 11, 1964* from Passport, *NINE HUNDRED NIGHTS* - Big Brother And The Holding Company with Janis Joplin (65-9) from Eagle Vision, Frank Zappa's *BABY SNAKES* (79) from Eagle Rock, 40th Anniversary edition of *THE KIDS ARE ALRIGHT* (79), a two disc with five hours of extra material from Pioneer, *LOVE: THE FOREVER CHANGES CONCERT* (Arthur Lee at The Royal Festival Hall In London) from Navarre, and best of all, *THE HOWLIN' WOLF STORY* (BMG). Shouldn't *THE KIDS ARE ALRIGHT* be called a 25th Anniversary edition?



Some other timely re-releases starring a Gov. that has already been on Mars (!) are *PUMPING IRON* - 25th Anniversary edition with a new Arnold interview (from HBO), *THE RUNNING MAN* (87) from Republic, *TOTAL RECALL* (90) from Artisan, and two expensive bombs *LAST ACTION HERO* ("Big mistake!") (93) with *THE SIXTH DAY* (00) from Columbia.

Also: DVD debuts of Russ Meyer's *VIXEN* (68), *SUPER-VIXENS* (75), and *BENEATH THE VALLEY OF THE SUPERVIXENS* (79) are from Ventura. Universal's *SCARFACE* box includes the original Howard Hawks '32 version, Michael Powell's *THE EDGE OF THE WORLD* (37) is from Milestone, the Czech *VALERIE AND HER WEEK OF WONDERS* (70) is from Facets, Peter Fonda's *THE HIRED HAND* is a two disc restored collectors edition from Showtime, William Girdler's *ABBY* (74) in a collectors edition DVD with extras is from Cinefear, *TEXAS CHAINSAW MASSACRE* special edition with extras is from Pioneer, *SWEET EXSTACY* (62) starring Elke Sommer and *A BOY AND HIS DOG* (75) with commentary from director L. Q. Jones are from First Run, *PATRICK* (78), *THIRST* (79), and *STRANGE BEHAVIOR* (81), are all from Elite, *LOBSTER MAN FROM MARS* (89) Special Edition (!) is from Artisan, *CRONOS* (93) is from Lions Gate, and Miramax has released *NAQOYQUATS!* (life as war), the third in Godfrey Reggio's trilogy, with no advertising or fanfare. I guess it's politically incorrect to be selling an anti-war movie these days.

PV



1966 POP

FINDERS KEEPERS (The Video Beat!, 66) P/D Sydney Hayers, S Michael Pertwee

Cliff Richard and The Shadows arrive in San Carlos, Spain to play at a hotel but the tourists have all left because a yellow "Mighty Mini - bomb" has been lost nearby. Hotel owner Col. Roberts (Robert Morley from THE YOUNG ONES) and his partner Burke (Graham Stark) are being blackmailed by the Commie Mr. X (John Le Mesurier), so have to try and obtain the bomb for him. Singing and dancing local girls beat laundry on the rocks for American soldiers at a base in an old fort. Cliff and pigtailed local beauty Emilia (Viviane Ventura) fall in love and he sings many songs. "Time Drags By," a slow acoustic number with harmonica was a #10 hit. One song is about paella (a favorite dinner of mine). The Shadows sing "My Way" (with a touch of great guitar sound they were known for) and Hank Marvin (the only Shadow with many lines) complains (as he should have). During a street parade with fireworks, the bomb is in a car containing the lead characters dressed as angels. With Peggy Mount (hotel cook/spy), Robert Hutton (angry U.S. commander), Gordan Ruttan (comic assistant), Ellen Pollock (Emilia's grandma), and an AVENGERS reference. The U.A. release (filmed in Spain) was the last Cliff and The Shadows musical (see PV #38 for the others). They also appeared as puppets in THUNDERBIRDS ARE GO! the same year. THE DAY THE FISH CAME OUT (67) was based on the same actual lost American nuke incident.

HOLD ON! (The Video Beat!, 66) D Arthur Lubin, S James B. Gordon, P Sam Katzman

The kids of astronauts want to name a Gemini rocket after Herman's Hermits, so meek NASA office worker Lindquist (Herbert Anderson from DENNIS THE MEN-ACE), is sent to find out about the British hitmakers. Herman (Peter Noone), tired and homesick from touring, and the sheltered rich blonde "Louie" (Shelly Fabares) fall in love. Mobs of screaming girls follow the band as they play on a TV show, at a high society charity show (with bikini dancers), then at The Rose Bowl. Fantasy segments have Herman as a knight in armor and the band as floating astronauts. The best songs are the #8 hit "A Must To Avoid" (drowned out by screams) and "Where Were You When I Needed You" (interrupted by dialogue), with the same arrangement as The Grass Roots' chart version. They also do the #9 "Leaning On A Lamp Post," and others (some written by P. F. Sloan and Steve Barri), all on the #14 MGM soundtrack LP. Lindquist thinks that blonde publicity seeking would be actress Cecile (Sue Ann Langdon) is a friend of the group and he faints several times. With Bernard Fox as the band's manager, Hortense Petra as Louie's mother, Mickey Deems as Cecile's comic PR

man, Paul Arnold as his short photographer partner, Harry Hickox, and Ray Kellogg and John Hart as cops. The Hermits were also in GO GO MANIA aka POP GEAR and WHEN THE BOYS MEET THE GIRLS (PV #38) (both 65) also with Langdon, and MRS. BROWN... (68). Fabares was in three Elvis movies, Langdon was in two and Petra was in one. This has been on TNT.

AMOR A RITMOR DE GO-GO (The Video Beat!, 66) D Miguel M. Delgado, S Aldopho Torres Portillo, P Jesus y Eduardo Galindo

Lupe (Rosa Maria Vazquez) is the beautiful star dancer at the Café A Go-Go club. The older champagne drinking Don Guillermo (Raul Astor) tries to dazzle her with his riches but she falls for her nice guy driving instructor crooner Javia (Javia Solis). Sexy choreographed dance scenes feature Lupe in bright fringe bikinis. Tongolele (Yolanda Montes from Karloff's THE SNAKE PEOPLE) is a belly dancer who really gets moving when black conga players are added to the music. Two famous bands (both in many movies) are featured. Los Hooligans wear matching suits and Los Rockin' Devils have male/female lead singers and a large additional horn section. Their fun songs include "Watusi A Go-Go" and Spanish language versions of 1965 U.S. hits: The McCoys' "Hang On Sloopy" (changed to Lupe), Charlie Rich's "Mohair Sam," and Sam The

Sham's "Wooly Bully" ("vamos, vamos!"). Jocks start a brawl, Javia gets drunk, and much comic time is spent driving around Mexico City in a dual steering wheel car. Lupe has a comic roommate (Leonorilda Ochoa) and he has a comic partner (Eleazar "Chelelo" Garcia). The colorful musical comedy (en Espanol) was filmed at The Churubusca Azteca studios. Delgado later made some Santo movies. "Wooly Bully" was also heard in JUVENTUO SIN LEY (PV #27).



HOLD ON!

1975

THE PYRAMID (75) D/S Gary Kent, S Thomas Kelly, P Michael J. MacFarland

A military man has a heart attack while driving and smashes into a school bus full of kids. Children are thrown through windows and mothers arrive and scream. Chris (Charley Brown, who has a David Hasslehoff look), is a Nam vet cameraman for Dallas station KSTY. Sick of doing reports of mindless violence mixed with fluff pieces, he gets himself fired. He makes his own "real" films with help from editor friend Bubba Weinberg (Jeffrey Paul) who warns "CLOCKWORK ORANGE - that's the kind of world it's going to be." Meanwhile L.A. Ray (Ira Hawkins) the ambitious black star reporter who Chris had worked with argues with his wife, witnesses cops shooting two black kids, then shoots himself on the air. Note: This was based on what a female newscaster in Sarasota, FL did in '74. Chris meets Merleen (Tomi Barrett), a therapist with

long blonde hair and starts to share her fascination with pyramid power. They smoke pot in her living room pyramid and do Tai Chi. He attends group therapy sessions and does reports on Kirilian photography, an observatory, and a communal pyramid raising. A prisoner in handcuffs is filmed to look just like Oswald, Chris drives by the book suppository and other JFK death sites, and Vaughn Meader of The First Family LP (!) sings the theme song. A theatre shows a Jack Nicholson triple bill (Kent had been stunt coordinator for the Monte Hellman westerns) and an actress mentions her new movie with Nicholson. With some Altman style overlapping dialog and a visible boom mike. Doug Dillard helped with the country soundtrack songs. Kent (PV #31) later directed L.A. BAD (85), also with Barrett, a stuntwoman and eventually his wife.

DARKTOWN STRUTTERS (VSOM, 75) D William Witney, S George Armitage, P Gene Corman

(GET DOWN AND BOOGIE) This wacky satire actually deals with racism in a funny way. Syreena (Trina Parks) and her three female followers ride customized motorcycles, ridicule inept farting white cops and beat up white Marines. Their space glam look is pretty much the way Labelle looked at the time. Commander Louieville Cross (Norman Bartold), a Colonel Sanders type, owns Hog Heaven fast food pork restaurants. His foundation runs a "think tank," and he keeps blacks in cells in the cave beneath his pink mansion. Syreena goes undercover as a nun and a cop, setting off the police station "nigger alarm." Cross appears as a devil with a cape and hood and uses a clone machine. The final battle is between blacks and whites in pig masks. With KKK members, plantation songs, natives with spears, Aunt Jemima, and a blackface minstrel show. Carmen (Edna Richardson), Miranda (Bettye Sweet) and Theda (Shirley Washinton) are the other anarchistic bikers. Other characters are Syreena's new man Mellow (Roger E. Mosley), her kung fu brother Flash (Gene Simms), their mother (Francis Nealy), Wired (Christopher Joy), and Raunchy (Stan Shaw). Also with Dick Miller, Zara Cully, Frankie Crocker, and Alvin Childress from AMOS 'N' ANDY. The Dramatics do their '71 hit "Whatcha See Is Whatcha Get" in a cell and songs by The Newcomers and others are good too. Stax went out of business so an LP was never released. Joao Fernandes was cinematographer. Parks, from DIAMONDS ARE FOREVER (71), had been a Katherine Dunham dancer and Mosely was LEADBELLY (76). Armitage also wrote Roger Corman's similar but less coherent GASSSSSS (70). This was the last credit for Witney, who was born in Oklahoma in 1915. The rare New World release has Spanish subtitles.

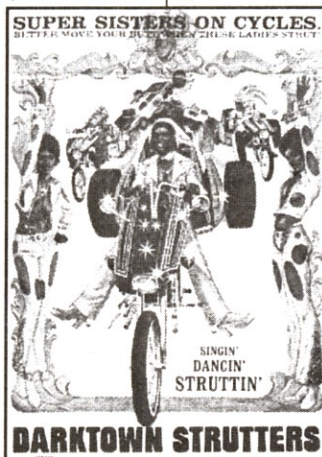
GAME SHOW MODELS (Shocking, 75) P/D/S/edit David Neil Gottlieb

(THE HOLLYWOOD GAME) Skinny depressed Stuart (John Vickery) complains of "the Los Angelization of the whole world" but cuts his long hair to accept a trainee job at a PR firm. His sleazy boss Roger (Gibert Derush), ("a real hose man") is first seen humiliating a large breasted naked "chick" (Rae Sperling) by making her wear a Japanese horror mask during sex. Stuart has an affair with cute young black Cici (Diane Sommerfield) who is being groomed for a singing career. She's featured in the second memorable naked breast grabbing sex scene. Roger hires naked hookers (one is Rainbeaux Smith) to fuck clients (through glory holes!) at a party on the set of a TV game show hosted by Joe Lippman (Dick Miller) in a pink jacket. Friendly account exec Arnie (Nick Pelligrino) turns out to be gay and declares his love for Stuart. Willie Bobo plays the token black at the firm and provided soundtrack music. Also with Sid Melton (an in joke involves CAPTAIN MIDNIGHT), Thelma Houston (Cici's famous older sister), Diane Thomas (Stuart's blonde street dancer ex), film critic Charles Champlin at The L.A. Times, and a WILD ANGLES poster. Berkeley grad Gottlieb, whose PEOPLE'S TEMPLE (73) was a

doc. on Jim Jones, made this with an AFI grant. Independent International re-titled it for release in '77. Sommerfield was also in HIT MAN (73) and BLACK GODFATHER (74).

ANGELS (SW, 75) D/S Spencer Compton, D Dennis Ruben, S/star Drew Abrams, S Ed Margulies, Richard Power

God (David Bryant), who is black, sends two deceased Chicago gangster brothers to NYC. They move into the small apartment of crazed John Wayne fan Tex (Vincent Schiavelli - PV #37) and give him a rifle. His mission is to assassinate the famous, controversial video artist Leon DeWilde (star Abrams). Interview magazine reporter Lulu (Marquita Callwood) moves into the loft of long haired DeWilde, who uses his (then state of the art) Sony equipment to tape his ranting dying father. Tex beats up DeWilde's mute mime assistant Ray (Keith Berger) and ties up Lulu. Two female angels disguised as nuns, Hare Krisnas and Salvation Army workers cause deadly accidents. Leon talks to his video camera, has a childhood flashback and is seen in drag. Locations include the '64 World's Fair site in Queens, The Staten Island Ferry, The Pleasure Chest shop, and The Brooklyn Bridge (with the WTC in the background). Callwood has a topless scene and Schiavelli bares his skinny butt. Trailers for this and other more typical adults only Boxoffice Int. releases follow. Compton also wrote Ulli Lommel's COCAINE COWBOYS (79). Cinematographer Rob Hahn recently shot the STEPFORD WIVES remake.



SOUTHERN JUSTICE

CABIN IN THE COTTON (32) D Michael Curtiz, S Paul Green, P Hal B. Wallis, Jack C. Warner, Darryl F. Zanuck

A narrator explains that poor tenant cotton pickers are known as peckerwoods. The overworked father (David Landau) of Marvin Blake (star Richard Barthelmess) dies in his sleep in the pitiful one room family shack. Marvin is sent to school by landowner boss Mr. Norwood (Berton Churchill) so he can be the bookkeeper of the company store. He moves into the Norwood mansion where the seductive spoiled brat blonde daughter Madge (Bette Davis) destroys his relationship with the cute but naïve Betty (Dorothy Jordan). None of the workers trust him any more, there's a lynching, and he has to choose sides during an emergency town meeting. Uncle Eph (H. B. Walthall) gives a rousing speech, the defensive Norwood gives one full of lies, and Marvin talks passionately of "whole families working for nothing" and "in the end - the grave!" He then accuses the exploitive boss of spending "\$400 for a jazz band!" It's a hard hitting movie about Southern injustice (complete with "Swanee River") but it's not concerned with the (mostly unbilled) black characters (Clarence Muse, Libby Taylor and Fred "Snowflake" Toones). Young Davis, later a plantation belle in JEZEBEL (38), demands "Love me honey!" and sings. Also with Hardie Albright, Tully Marshall, and Charles Middleton. "Cabin In The Cotton" was a #11 hit pickaninny song by Bing Crosby in '32, but this 79 min. First National release was based on a novel by Harry H. Kroll. It's been on TCM. Some other Barthelmess social dramas were MASSACRE (PV #32) and HEROES FOR SALE (PV #37).



OPERATOR 13 (34) D Richard Boweslawski, S Harvey F. Thew, Zelda Sears, Eve Greene, P Lucian Hubbard

Here is the Civil War as seen by Robert W. Chambers, whose stories in William Randolph Hearst's Cosmopolitan magazine were the basis for D. W. Griffith's AMERICA (24) and this Cosmopolitan production. Blonde showgirl Gail Loveless (Marion Davies) is recruited by General Pinkerton (Sidney Toler) to become Operator 13 and go undercover as a black maid at a Richmond, VA plantation. The blackface Lucille smiles and laughs with a raspy ignorant slave

voice and is so charming and sexy that even Confederate soldiers want her. She falls for rebel Capt. Gaillard (Gary Cooper) who reports to Jeb Stuart. Her friend (based on an actual character) is Operator 27 (Katherine Alexander) and the fiancé of Southern belle Eleanor (Jean Parker) is killed. Ted Healy plays a wise cracking Lt., disguised as Dr. Hitchcock, whose medicine show includes The Mills Brothers singing "Roll Jordan Roll," "Jungle Fever," and "Sleepy Head" (a #1 hit) to happy plantation slaves. The original brothers sound great but the arrangements are very 1930s. Davies sings on a swing, and has a bath scene. With battle scenes, daring escapes, a ball at the mansion, choreographed dancing, Copperheads, "Dixie," and a worried Lincoln. Slaves with lines are played by Hattie McDaniel, Louise Beavers, Sam McDaniel and Clarence Muse, all uncredited (and paid less). Also with Douglas Dumbrille, Fuzzy Knight, Walter Long, Douglas Fowley, Sterling Holloway, Ned Sparks, Mae Clark, and Larry Adler and his harmonica. Songs are by Gus Kahn and Walter Donaldson (known for "My Mammy"). After MGM released this, corrupt media baron Heart and his mistress Davies moved over to Warners. It was on TCM.

70s

CIAO! MANHATTAN (Plexifilm, 72) P/D/S David Weisman, D/S/cine. John Palmer, P Robert Margouleff

Here's a ghoulish cultural mind fuck that tops today's reality TV shows. Edie Sedgwick, the original Andy Warhol "superstar," in VINYL (65), based on A Clockwork Orange (!) and others, walked away from starring in an unfinished movie shot in NYC in '67. By the time the same film-makers got her to "play" Susan in new color footage near Pasadena, she was a fading person who had spent time in mental hospitals and had an early breast implant operation. Butch (Wesley Hayes, who narrates) is a young long hair from Texas, hired by Susan's mother (Isabel Jewell) to keep an eye on her incoherent over medicated exhibitionist daughter. Susan hitchhikes topless and lives in the empty swimming pool of the family mansion with mementos of her days in Manhattan. She goes to Dr. Robert (Roger Vadim) for electroshock therapy (which she had in real life) before dying (she OD'd at 28 on Nov. 23, '71 before this was released). Brigid Polk had to dub her voice. This footage also features Jeffrey (Geoffrey Briggs, who also narrates) as her previous bodyguard and Christian Marquand. The beautifully shot (35mm b/w) and prophetic in many ways flashbacks feature "Paul America," star of Warhol's MY HUSTLER (65), going to jail for drugs (as he actually did), a Dr. Mabuse type (whose voice was dubbed by Marshall Efron), Viva, Baby Jane Holzer, Polk, Rosko, and clothes by Betsy Johnson. Tom Flye (drummer of Lothar And The Hand People) is the chauffeur. Songs are by Kim Milford (star of LASERBLAST), Kim Fowley, Ritchie Havens, and the late Skip Battin and John Phillips. The flawless looking letterboxed tape has English and German audio tracks, commentary from both directors, and comes with a booklet. Some of the hours of silent b/w '67 outtakes show the Be-In at Central Park, the pre WTC skyline, the U.N., a party at Max's, Uma's Thurman's extremely non conformist parents, and Allen Ginsberg naked. Jewell, who had been in GONE WITH THE WIND, died in '72. Weisman later produced THE KILLING OF AMERICA (82). Palmer, who shot Warhol's EMPIRE, still works as a camera operator. Edie was the subject of both Dylan's "Like A Rolling Stone" and The Velvet Underground's "Femme Fatale."

THE SEX SYMBOL (VSOM, 74) D David Lowell Rich, S Alway Bessie, P Douglas S. Cramer

This thinly disguised Monroe bio is pretty silly but was based on (distorted) facts. Flashbacks show Kelly Williams (Connie Stevens) dumping her WWII soldier husband, then being the mistress of her first agent (Milton Selzer), her first producer (William Castle basically playing his old boss Harry Cohn), and the big studio president (Nehemiah Persoff as Darryl Zanuck more or less) who

calls her "a piece of meat." She has sex with "17 men" on a train publicity tour and finds time to marry a famous sports star (William Smith), then a famous artist (James Olson), and have an affair with a married Senator (Don Murray). Her first big movie is called SEX BOMB. A powerful TV gossip (Shelley Winters) goes out of her way to mock and criticize the star and expose her affairs over the years. Kelly acts angry, bitchy, and drinks, takes pills, calls her shrink at all hours (while naked), and obsesses about the father she never knew. The callous JFK character pushes her over the edge when he refuses to take her last desperate phone call. She dies naked, an image contrasted with her famous nude calendar shot. With horrible looking makeup and hair, Stevens looks bad even when she's supposed to be beautiful and every year looks like the early 70s. Also with Madilyn Rhue (roommate), Jack Carter (agent, who was Ray Stark), Joe Turkel (first director) and Bing Russell (PR man). The ABC movie of the week was released uncut overseas by Columbia. This theatrical version has Portuguese subtitles. Novelist screenwriter Bessie had reason to hate Hollywood. He was imprisoned and blacklisted as one of the Hollywood Ten. This and Larry Buchanan's GOODBYE NORMA JEAN (PV #4) both capitalized on the Monroe autobiography published in '74. Stevens bared it all again in SCORCHY (76), also with Smith.

THE INSIDERS (MCM, 74) D/S/act Lee Frost, P/S/act Wes Bishop

(POLICE WOMAN) Lucie Bond (star Sondra Currie), a feminist black belt prison guard, goes undercover to join an all female gang of gold smugglers led by the tough raspy old Maude (Elizabeth Stuart) and her younger sadistic bodybuilder lover Doc (Phil Hoover). Meanwhile prison escapees Pam (Jeanne Bell) and Jeanette (blonde Laurie Rose aka Jennifer Brooks) have also joined the gang at their mansion with a pool headquarters. As a "nigger vs. gook" test Pam has to fight Kim (Eileen Saki) who says "blacks are lazy, they shuffle, sing spirituals and they stink!" Jeanette goes on about police brutality and blows Lucie's cover. Susan McGiver (one of Dean Martin's TV Goldiggers) takes a shower and Currie, Bell and Rose have topless or nude scenes. Bell (Playboy's Miss Oct. '69) looks amazing with an Afro, then with her hair cut short. The fight scenes (including a bikini brawl on the yacht to Catalina Island) are pretty violent. With Tony Young as Lucie's humiliated police Lt. boyfriend, guest star William Smith as a kung fu trainer, and Richard Schuler. Crown Int. released it. Frost/Bishop had done the adults only SLAVES IN CAGES (72), POOR CECILY (73) and CLIMAX OF BLUE POWER (74) using pseudonyms.

ZEBRA FORCE (Tropic Twilight, 76) P/D/S Joe Toratore, S Annette Lombardi, P Larry Price

A group of black men in blue jumpsuits rob a gangland casino, blasting away with machine guns and blowing things up (in slo mo). Gangsters Sal Longo (Mike Lane) and his west coast counterpart DeSantis (Anthony Caruso) suspect black gang leader Lovington (Rockne Tarkington). It's actually a crippled Nam vet Lt. (Glen Wilder) who ordered the attack, which was carried out by his faithful (white) followers wearing some kind of MISSION IMPOSSIBLE black face masks (!?) Seeing actual black men reach for their necks, then become white men carrying masks is as stupid/brilliant as it gets. The Lt. has a badly scarred face (expert make up by Rick Baker), communicates with a loud mechanical voice box and has Nam flashbacks (some inside of flashbacks). He vows to "rid society of its scum!" His men hit a drug warehouse, then DeSantis' mansion. In the end the white leader with fake black followers turns out to actually be - black !?! - and is briefly played by Timothy Brown. Also with former cop Richard X. Slattery as a corrupt cop and zero females. I bet the excellent score was "borrowed" from another movie. Cinematographer Robert Maxwell had shot SWEET SWEETBACK... (71), THE BANG BANG GANG (PV #39) and T.V. Mikels movies. 6'5" Tarkington had been a regular on DAKTARI. Lane, who had played



CIAO! MANHATTAN

the creature in *FRANKENSTEIN* 1970 (58) and on the kids show *MONSTER SQUAD* (76), was a Toratore regular in *CODE NAME ZEBRA* (84), *GROTESQUE* (PV #17), and *CURSE OF THE CRIMSON EYE*, and *DEMON KEEPER* (both PV #19). Tired of Ed Wood? Check out Joe Toratore movies!

HOWARD VERNON

DR. ORLOF'S INVISIBLE HORROR (Sinister, 70) D/S Pierre Chevalier, S Juan Fortuny, P Marius Lesoeur

(*LA VIE AMOUREUSE DE L'HOMME INVISIBLE*) Professor Orlof (Howard Vernon) tells a flashback to a doctor (Francis Valladares) who has been summoned to his remote castle by a scared servant girl. Orlof apparently lost it when his daughter Cecile (Brigitte Carva) was buried alive by servants after her jewelry. He boasts "I have created a new race!," but has in fact created one invisible man who he says needs blood to survive but is super strong and intelligent. The erotic payoff scene is the big eyed servant girl (with a British accent) moaning and thrashing around naked on a pile of hay, supposedly being raped. The invisible man then goes after Cecile, who manages to escape while naked. Powder is thrown on the invisible rapist and the dirty joke surprise end is that he is actually — a gorilla (!?) — a man in a cheap gorilla suit. Servant Maria (Isabel Del Rio, who also has nude scenes) is whipped to death and her partner in crime (Fernando Sanchez) is chained up in the dungeon. The French/Spanish Eurocine production makes good use of atmospheric actual locations. Vernon had starred in Franco's *AWFUL DR. ORLOF* (62). Chevalier (aka Peter Knight) ended his career directing *Sybil Danning* in *PANTHER AQUAD* (84). The letterboxed DVD includes a trailer for *DEVIL'S WEDDING NIGHT* with much nudity.

ANGEL OF DEATH (New World, 86) D Andrea Bianchi, S Georges Freedland, Jesus Franco, P Daniel Lesoeur

(*COMMANDO MENGHLE*) In Paraguay rich businessman Mr. Hermann (Howard Vernon), aka Nazi war criminal Joseph Menghle, plans to put the entire continent under his Fourth Reich. Jewish agent Mark (star Marc Otting, who looks like he could be Antono Banderas' brother) assembles a team of six to attack the heavily armed compound. Red haired Eva (Suzanne Andrews) narrates her flashbacks explaining how she was dazzled by Menghle's money, became his captive mistress, and escaped. She returns undercover, is beaten and artificially impregnated. Marc is said to have been born in a concentration camp but looks under 30. He takes orders from Vienna based Nazi hunter Felsberg (Fernando Rey), as does agent Aaron (Jack Taylor). Wolfgang (Christopher Mitchum), Sarah (The German Dora Doll), and Logan (Robert Foster) are other Nazis. With car and copter chases, a gypsy kung fu teacher/carnival acrobat and a part monkey man mutant. The action and silliness is offset by stark actual Nazi atrocity footage which is broadcast as a narrated Holocaust lesson all over South America. *ANGEL...* was filmed in Uruguay. Mitchum (PV #22) and Vernon returned in Franco's *FACELESS* (88), also from Eurocine. Note: The Swiss Vernon had worked for The Nazi's as a TV star in occupied Paris!

40s

(Irving Berlin's) THIS IS THE ARMY (43)

D Michael Curtiz, S Casey Robinson, P Hal B. Wallis, Jack Warner Imagine an epic (two hour) all star war time color charity musical that was backed by the government and starred a future president. All soldiers were required to see it and all citizens were encouraged to see it. It played all over the world (as did the stage version it was based on). Dancer Jerry Jones (George Murphy) who had put on a morale building all enlisted men show during WWI, puts together a new similar show with help from his stage manager son Johnny

Jones (star Ronald Reagan). Johnny is so patriotic and busy that he refuses to marry his childhood sweetheart Eileen (Joan Leslie). He reads *Variety* and calls Tom (Tom D'Andrea) a "yardbird." Before the big show we see actual Pearl Harbor attack footage and experience Kate Smith belting out "God Bless America!" Frances Langford and Gertrude Niesen also sing. Tired enlisted men in underwear sing the theme song. A smiling Johnny/Ron announces "Mandy number ready!" A man (Ralph Magelsen) in blackface sings backed by a giant banjo. Then black women (white American soldiers all in blackface/drag!) hum "Swanee River." His father then brags "And you were worried about a minstrel number being old fashioned!" Note: Berlin, who had total control, insisted on blackface numbers in movies based on his shows, including *WHITE CHRISTMAS* (54). President Reagan later presented The Medal of Liberty to Berlin when he was 98. Johnny/Ron introduces "Our boss, the president of The United States" (Jack Young as FDR) and gets revenge on the drill Sgt. (Alan Hale) by ordering him to appear in drag. After (white) drag entertainment, actual black soldiers get their (segregated) spot. "Well Dressed Man In Harlem"



is sung by dancer James Cross of Stump and Stumpy (later in *BOARDINGHOUSE BLUES* — 48). Black men tap dance, Joe Louis trains, then black soldiers entertain in drag. Berlin himself sings "Oh How I Hate To Get Up in The Morning" (which I'm still trying to get out of my head). The cast includes Rosemary DeKamp as Mrs. Jones, George Tobias, Ezra Stone (who directed the stage version), Charles Butterworth, Una Merkel, Stanley Ridges, and Dolores Costello. You might also spot Herbert

Anderson, Doodles Weaver, Richard Farnsworth, Henry Jones, Richard Crane, Arthur Space, Ross Elliot, Hayden Roarke, and Frank Coghlan Jr. The montage director was Don Siegel. This was one of the most popular movies by one of the most successful directors of all time and it's only available as a faded jumpy PD release. In '64 Murphy became Rep. Senator from CA. The next year his friend and reel world son Reagan became the Rep. Governor. The separation of church and state is a problem but I'm worried about the separation of Hollywood and state. Reagan spent WWII acting but many thought that he had seen active duty in Europe. "Fortunate Son" could have been written about Bush. *THIS IS THE ARMY* should be restored and aired on TV — frequently.

THE KID FROM CLEVELAND (49) D/S Herbert Kline, S John Bright, P Walter Colmes

Johnny (Rusty Tamblyn — PV #8) lies and steals, under the influence of older JD Dan (Tommy Cook). When he's caught breaking into the Cleveland Municipal Stadium after hours, sportscaster Michael Jackson (George Brent, who narrates) decides to help him out and eventually goes to court to try to adopt him. This well made Republic release was a huge jolt to my memory cells as it was filmed all around Cleveland with scenes in the Flats, the old arcade, The Art Museum (including the gallery of Knights in Armour), Public Square,



The Cleveland Playhouse, views of The terminal Tower, and best of all the (later demolished) stadium, with the big old Chief Yahoo sign. I spent many happy afternoons in the cheap bleachers cheering for Rocky Colavito. Built in '32, it was the largest baseball stadium in America. As Mike points out, a record 86,288 fans watched the Oct 10, 48 World Series game there. The actual footage of The Indians winning the series (over Boston) is priceless. *KID...* deals with the juvenile detention system, the loss of fathers in WWII, and in a flashback, players helping new (black) pitcher Leroy "Satchell" Paige feel at home. With Lynn Bari (Mrs. Jackson), Louis Jean Heydt (Johnny's abusive stepfather), Ann Doran (his confused mother), Kelmo Low (probation officer), and all of the actual Indians (including Bob Feller and Larry Doby), their manager (Lou Boudreau), and owner (Bill Veeck), the governor of Ohio and the Mayor of Cleveland. This was taped from the old CBN. Note: Paige was played by Lou Gossett Jr. in *DON'T LOOK BACK* (81).

BORIS

BEHIND THE MASK (32) D John Francis Dillon, S Jo Swerling, P Harry Cohn

U.S. Bureau Of Investigations agent Quinn (Jack Holt) goes undercover in a federal prison, then breaks out during a thunderstorm. He poses as a chauffeur for the rich Mr. Arnold (Claude King) and his daughter Julie (Constance Cummings) at their Long Island mansion. She doesn't realize that Arnold is a (reluctant) criminal being dominated by the mean spying servant woman Edwards (Bertha Mann) who secretly reports to the mysterious Mr. X. Jim Henderson (Karloff), a polite killer ex con who wears a derby and smokes a cigar, is put in charge of smuggling plans. The secret star of this 68 min. Columbia release is Edward Van Sloan who basically plays three roles and is a Dr. Mabuse type character. Sorry to ruin the surprise but it has been 72 years! It's fun to see the bearded Van Sloan yelling at Karloff ("You fool! You imbecile!"), quoting Nietzsche, and starting to cut the helpless Holt up with a scalpel in his private horror hospital. Coffins buried in a graveyard are filled with drugs. A Strickfadden mad lab scene is lit by a slow strobe light and a phone answer machine is a plot device. Some sci fi and horror elements were added at the last minute to capitalize on the success of FRANKENSTEIN. Prison scenes are from CRIMINAL CODE (31), also with Cummings and Karloff.

JUGGERNAUT (36) D Henry Edwards, S Cyril Campton, H. Fowler Mear, H. Fratenkel, P Julius Hagen.

(THE DEMON DOCTOR) Dr. Sartorius (Karloff) runs out of funds while searching for a cure for paralysis in Morocco, so moves to the French Cote D'Azur and becomes the live in physician for the wealthy Clifford family. Sartorius, who is rude, short tempered and chain smokes, is backed by the spoiled blonde Lady Clifford (Mona Goya) in exchange for using syringes to poison her old husband Sir John (Morton Seltin). When she discovers that she's been written out of the will she yells, screams, sobs, tries to strangle her husband and bites her adult stepson Roger (Arthur Margetson), who soon is dying too. When Eve (Joan Wydham) the nurse tries to convince the police of the doctor's evil plans he locks her up. With Anthony Ireland as Yvonne's worthless lover and Gibb McLaughlin as the doctor's servant. Grand National released the 64 min. Twickenham production here. It and THE TEMPTRESS (49), a remake, were based on a play by Alice Campbell. Karloff starred in THE MAN WHO LIVED AGAIN (36) during his same visit back to England. Goya (aka Simone Marchand) was in French movies. Margetson was also in THE MYSTERY OF MARIE CELESTE (PV #38) with Lugosi, and Selton was the old king in THE THIEF OF BAGDAD (40). Edwards and Hagen also made SCROOGE (35).

SABAKA (Sinister, 53) P/D/S Frank Ferrin

(THE HINDU) Actual footage of elaborate parades, ancient temples and palaces, and elephants being painted, at work, and stampeding highlight this Technicolor U.A. spin-off of a kid's TV show. It was partially filmed in the state of Mysore, but every single speaking Indian role is played by whites. Young Gunga Ram (Nino Marcel) is an elephant trainer for the Maharaja (Lou Krugman). His sister (Lisa K. Howard from DONOVAN'S BRAIN) and her husband are burned alive by the fanatical followers of priestess Marku Ponjoy (June Foray). General Pollegar (Karloff) scoffs at the charges and smacks Gunga Ram, so he exposes the cults fire demon as a fake with help from a tiger and an elephant. His painfully obvious double climbs a tree and fights a leopard. Actors in dark makeup and often large diapers include Victor Jory,

Jay Novello, Peter Coe, Paul Marion, Vito Scotti, Louis Merrill, Lawrence Dobkin, and Jeannie Bates. Reginald Denny is a Brit official. The Gunga Ram character was from Ferrin's Smilin' Ed radio show, later ANDY'S GANG on TV with Marcel introducing his adventures, just as he does here. Foray, later the voice of Rocky The Squirrel, did voices for the children's show. Boris had just done MONSTER OF THE ISLAND (PV #37) in Italy.

CAULDRON OF BLOOD (NTA, 67) D/S "Edward Mann" (Santos Alcocer), S John Melon, P Robert D. Weinbach

(EL COLECCIONISTA DE CADAVERES, BLINDMAN'S BLUFF) A beach blonde becomes a cartoon skeleton and her bones form the title of this insane Spanish/American production while a cool instrumental theme is heard. Reporter Claude Marchand (Jean-Pierre Aumont) arrives in a Spanish coastal town to interview the famous but reclusive sculptor Franz Badulescu (Karloff) in his mansion. The old, crippled and blind Franz is a virtual prisoner of his demented wife Tania (Viveca Lindfors) who pushes him to finish commissioned works. Tania plays the harp, wears black leather, and has S+M gear and photos in a closet. After her long surreal nightmare with a little blonde girl being whipped and Franz becoming a rotting corpse she wakes screaming and sobbing and whips her mute gypsy servant Pilar (Jacqui Speed). Meanwhile a psycho voyeur in a trenchcoat kills a hunchback gypsy dwarf and a dog and stalks local beauties. Valerie (the Mexican Rosenda Monteros from Bunuel's NAZARIN) is Claude's pig-tailed artist lover and Elga (Dyanik Zurakowska from Paul Naschy movies) is her blonde model. Tania dissolves bodies in a HOUSE OF WAX style acid vat in a secret cavern (complete with her spare bedroom) for skeletons used in Franz's art. Also with false scares, a drunken costume party at a Chinese restaurant, rape, suicide, and a cat fight with a syringe (inspired by the 1934 MANIAC?!). As in Alcocer's HALLUCINATION GENERATION (PV #37), the local atmosphere is authentic, some Spanish is undubbed and one sequence is subtitled. The cast includes Ruben Rojo, Milo Quesada, and Mercedes Rojo as the gypsy queen. The jazzy score is by Rav Ellis. By the time Cannon released this in America in '71, Karloff was long gone and critics HATED it. I don't.

CURSE OF THE CRIMSON ALTAR (VSOM, 68) D Vernon Sewell, S Mervyn Haisman,

Henry Lincoln, Gerry Levy, P Louis M. Heywood

(THE CRIMSON CULT) This all star Tygon film is loosely based on Lovecraft's Dreams In The Witch House. Antique dealer Robert Manning (Mark Eden) goes to the Claxton Lodge searching for his missing brother on the night of a witches' party. Despite the wild orgy going on, the friendly Morley (Christopher Lee) sits in his study calmly reading and Manning only has eyes for his sexy blonde niece Eve (Virginia Wetherell). Manning jokes "I bet Boris Karloff is going to pop up." He does, as Prof. Marshe who explains the family curse and the annual mock witch burning. Manning has frequent nightmares with kaleidoscope psych FX and the sexy green witch Lavinia (Barbara Steele, looking amazing) presiding over trials and covens with hooded men, a goat and a large breasted woman (Nita Lorraine) in pasties whipping tied up victims. There's also Morley's pitiful stuttering butler (Michael Gough), Marshe's sinister mute servant (Michael Warren) and a vicar (Rupert Davies). Wetherell, also in A CLOCKWORK ORANGE, has a topless scene. It was filmed in '67 at the actual "haunted" (and unheated) Grimsdyke house where Sir William Gilbert (of and Sullivan) fame drowned. Karloff shot his Mexican movie scenes next in the Spring of '68 then died on Feb. 9, '69 before AIP released CURSE here (cut and rated M) in '70. The tape is uncut but faded.



COUNTRY

YOUR CHEATIN' HEART (JFTH!, 64) D Gene Nelson, S Stanford Whitmore, P Sam Katzman

You'd think that a serious Hank Williams bio would have been filmed by now. Meanwhile this distorted 40 year old b/w MGM effort will have to do. 14 year old Hank is happy shining shoes and learning songs from Teetot (Rex Ingram) until the black bluesman collapses on him and dies. Grown Hank (George Hamilton) sings "Lovesick Blues" with a traveling snake oil show. Blonde Audrey (Susan Oliver, aka Charlotte Gercke) shows up with her band and says "He's got to be tamed." He sings "I Saw The Light" at a church picnic before a brawl breaks out. She encourages him and introduces him to Nashville producer Fred Rose (Arthur O'Connell). He's a hit at the Louisiana Hayride, drinks and fights, and misses shows, but becomes famous and soon has a mansion. No mention is made of pills. When he's supposed to be making his Grand Ole Opry debut he sings "Jambalaya" in a small basement club with a jazz sax player. The years between when Hank and Audrey married (46) and were divorced (52) seem to take place during a few months and various events are out of order or made up. Fans waiting to see him in Ohio all sing when they learn from fictional drummer/best friend Shorty (Red Buttons, aka Aaron Chwatt) that their hero has died. Also with Shary Marshall, Rex Holman, Chris Crosby, and Bruno VeSota. Audrey was a technical advisor and Hank Jr. did the singing (including "Cold Cold Heart" and "Hey Good Lookin'"). The soundtrack LP went to #16 on the charts. Audrey, Hank Jr. and footage of Hank were then in **SECOND FIDDLE TO A STEEL GUITAR** (65). Hamilton was not considered the friend of corrupt dictators and TV ad joke that he is now. Nelson (Eugene Berg) also made **HOOTENANNY HOOT** (63).

NASHVILLE REBEL (The Video Beat!, 66) D/S James Sherman, S Ira Kerns, P Fred A Niles

Arlen Grove (Waylon Jennings), just out of the Army, is picked up hitchhiking by four young laughing teenage drunks who beat and rob him. Gas station owner/ musician Uncle Ed (rubber faced Archie Campbell) takes him in and lets him sing at a small local hootenanny. Soon creepy psychotic attorney Wesley Lang (Gordon Oas-Heim) offers to manage him, makes him a star, then purposely destroys his life. Arlen goes from living in a penthouse with his new wife Molly (Mary Fran) and singing hits on Porter Wagoner's TV show to alone and drunk in a cheap hotel room. His lowest point is when Henny Youngman (!) makes fun of him in a Chicago supper club. Waylon is perfect in the role, sings a half dozen good songs (some autobiographical) and looks very cool playing a red solid body electric guitar. You also get songs by Wagoner ("Country Music Gone To Town"), Faron Young ("Sweet Dreams" - his version was pre Patsy Cline), and Sonny James ("Do What You Do Well"). "Hillbilly Heaven" (by Tex Ritter) and "Christmas At The Opry" (The Wilburn Brothers and Loretta Lynn) both have lyrics about dead country stars. The instrumental rock music is good too. Also with Ce Ce Whitney as Lang's rich blonde lover Margo, Chet Atkins, Cousin Judy, and Ralph Emery. The AIP release is in Techniscope and Technicolor. The tape is letterboxed. Oas-Heim, who resembles Anthony Hopkins, was the star of H. G. Lewis' **COLOR ME BLOOD RED** (65)!

LARRY COHEN

BONE (Blue Underground, 70) P/D/S Larry Cohen

Bill Lennox (Andrew Duggan) is a Beverly Hills used car salesman who stars in his own TV ads wearing a yellow suit jacket. He's in debt, his son (Casey King) is wasting away a Spanish prison, and he no longer bothers to act like he cares for his wife Bernadette (Joyce Van Patten). One sunny afternoon, Bone (Yaphet

Kotto) shows up and removes a dead rat clogging the swimming pool drain. He then holds Bernadette hostage and sends Bill to the bank to withdraw all his money. Bill wastes time, drinks in a bar where he meets a lady with X-rays (Brett Sommers), and has sex with a laughing young shoplifter (Jeannie Berlin). Meanwhile Bone can't rape Bernadette because she doesn't resist. She soon decides she prefers a black criminal instead of the cheating lying man who abandoned her. An amazing (nightmare?) TV ad shows many bloody dead bodies in smashed junkyard cars. Cohen (who I bet had seen Godard's **WEEKEND** and **ONE+ONE**) chose a controversial hard sell theme for his first feature. He hired top actors though and nothing about **BONE** looks cheap or rushed. Starting in '72, Jack Harris tried various misleading campaigns and names (including **HOUSEWIFE** and **DIAL RAT FOR TERROR**) when releasing it theatrically. The Lennox house had belonged to Tom Mix. The music is by Gil Melle and the makeup is by Rick Baker. Van Patten (who has nude scenes) is the sister of Dick Van Patten. Duggan returned in **IT'S ALIVE** (74) and three other Cohen movies. This uncut DVD includes very informative commentary from Cohen (interviewed by Bill Lustig) and Harris and scenes from an earlier trial version shot b/w with some different actors. Also with trailers and posters.

Q THE WINGED SERPENT (Blue Underground, 82) P/D/S Larry Cohen

A nicely animated prehistoric Quetzalcoatl flies over NYC picking off workers and sunbathers and has a nest in the top of the Chrysler Building. Meanwhile somebody is killing and skinning people. The plot makes little sense but watching Michael Moriarty dominating everything as the scat singing loser Jimmy is still worth the time. Candy Clark is his girlfriend and David Carradine and Richard Roundtree play cops. Sam Arkoff was the executive producer and it was released by UFD. The letterboxed DVD has an excellent commentary track with Bill Lustig talking to Cohen, who reveals what a rushed shoot it was, talks about Teamsters and all the helicopter shots, and notes how much Q was copied by the big budget American **GODZILLA** movie. Q opened the same day as I, **THE JURY**, which he had been fired from, but made more money. I first saw it on 42nd St. and have always thought of Q when in or looking at the Chrysler Building. Carradine was cast at the last minute without a script, but got to do a scene (in CA) with his actual wife. Parts were actually shot in the Chrysler Building, but a big old police department (now condos) in Little Italy was also used. Other location work was done in nearby Chinatown and of course there's a nice shot of the WTC.

ORIGINAL GANGSTAS (MGM, 96) D Larry Cohen, S Aubrey K. Rattan, P/oct Fred Williamson

Rich NFL star John Bookman (Williamson) returns to the dangerous ruins of his hometown Gary, Indiana after his grocery store owner father (Oscar Brown Jr.) is attacked and left for dead by members of The Rebels gang. Jake Trevor (Jim Brown), a former Cleveland boxer, returns for the funeral of his son and is reunited with his ex-wife Laura (Pam Grier). She gives self defense classes to women, two other old friends (Ron O'Neal and Richard Roundtree) eventually join up and they all battle gangs with bats, Molotov cocktails, and machine guns. Killer gang members who hang out at the old train station include Spiro (Christopher B. Duncan), and big Damian (Eddie Bo Jr.). With Shyheim Franklin as the enterprising kid Dink, Paul Winfield (preacher), Isabel Sanford (Mrs. Bookman), Robert Forster and Frank Pesce (cops), Charles Napier and Wings Hauser (corrupt politicians), and Dru Down as the gang girl. The excellent soundtrack includes funk, rap, and gospel and features The Chi-Lites doing "(For God's Sake) Give More Power To The People" and Marvin Gaye's great "Inner City Blues." Producer Williamson (PV #10) is from Gary (so is Michael Jackson), but he gave the best role to Brown, who he first co-starred with in



THREE THE HARD WAY (74). This Orion release was the last feature to date directed by Cohen (PV #11). Grier and Forster returned in JACKIE BROWN (97).

RECENT

REFLECTIONS OF EVIL (02) P/D/S/cine/star Damon Packard

This may be the most schizo, uneven movie I've ever seen. It has a large cast of speaking parts, some great cinematography and lots of "found" material (including early 70s ABC network show promos and Joey Heatherton's Certa Perfect Sleeper ad) to pad out 138 mins. In Hollywood Bobby (Packard), a very irritating insane homeless man, swears, yells, pukes, threatens people and eats stolen junk food as he gets fatter and crazier. His fake fat look is laughably unconvincing. He hears voices and sees angry, desperate unhappy street people, sometimes with their faces blurred and distorted (this footage is very disturbing). Flashbacks show him in 1971 as a hyper active sugar addicted kid on the Universal City tour with his mother (Beverly Miller) and teenage older sister Julie (Nicole Van Der Hoff) who dies from PCP. Young Steven Spielberg (Dean Splint) directs SOMETHING EVIL (72) as experienced crew members mock him. Universal movie images (PSYCHO, JAWS...) are seen. Hippies stage an anti-war protest while we hear The Doors ("Waiting For The Sun"), CSNY ("Wooden Ships") and a distorted Carpenters song and see solarized colors and psychedelic trails. Back in the present insane seeming angry blacks glare at the camera. All of a sudden John Ashcroft is on Fox News as 9-11 unfolds (to the MISSION: IMPOSSIBLE theme). This is followed by scenes of blood and horror, the current Universal tour, a THX theater, and (copywritten) clips from LORD OF THE RINGS and SCHINDLER'S LIST!?! Packard (from Cleveland!) says he went bankrupt sending out "29,000" free DVDs. See www.reflectionsofevil.com.

HOUSE OF 1000 CORPSES (Trimark, 01) P/D/S/act Rob Zombie (Robert Cummings), P Andy Gould

On Halloween '77 four students visit a roadside serial killer museum ride then take a blonde hitchhiker (Sheri Moon, Zombie's wife) home. They're killed of while we experience a non-stop barrage of horror images and situations. The insane family of cheerleader torturers includes the mother (Karen Black, looking and acting even weirder than usual), Otis (Bill Mosely), mutant giant Tiny (Mathew McGrory, who has a better role in BIG FISH), Rufus Jr. (Robert Allen Nukes), and Grandpa (Dennis Fimple). Yes, it borrows from TEXAS CHAINSAW..., TOURIST TRAP and others, but horror movie fanatic Zombie obviously spent a lot of time (and seven million dollars) setting up the many detailed and atmospheric shots. Some brief scenes look as good as many whole movies and the crypt set is impressive. Sid Haig (PV #3) shines as Capt. Spaulding (in opening shots and on DVD extra intros). Also with Harrison Young as the ex cop father, Tom Towles and Steve Nash (cops) and Michael J. Pollard and Irwin Keyes. Some old footage is from THE OLD DARK HOUSE, THE WOLFMAN and THE MUNSTERS (it was made for and at Universal), and songs are by Lionel Ritchie ("Brick House"), The Ramones, Slim Whitman, and Zombie. Rainn Wilson, Chris Hardwicke, Erin Daniels, and Jennifer Jostyn (all competent TV actors) are the students. Mia and I both liked HOUSE... but I'd still rather own a complete comp of all of Zombie's music videos. Lions Gate released it last year. The DVD with commentary is the R rated 88 min. version. Expect the uncut 105 min. version next.

ARACHNIA (MTI, 03) D/S/FX Brett Piper, P David Giancola, Peter Beckwith

A small plane crashes in the woods during a meteor shower and Moses (James Aspden), an old local, puts up the five survivors at his remote farm house. Giant cannibal spiders attack. Pilot Sean Pulchalski (Rob Monkiewicz) and the no

nonsense black Chandra (Irene Joseph) battle the relentless bugs with dynamite, Molotov cocktails, guns and a chainsaw and trace them to a cavern lair. They get little help from her boss, an arrogant asshole professor (David Bunce), airhead lesbian students Kelly (Alexxus Young) and blonde Trina (Bevin McGraw), and a comic relief stoner voyeur student (Dan Merriman). Exhibitionist Kelly has a nude bathtub scene but a body double was used. Jokes are made about cell phones and the mixed ethnic backgrounds of the main characters. I still enjoy decent stop motion animation and this sci fi action comedy (made in Vermont) is like a modern version of ATTACK OF THE CRAB MONSTERS. The DVD has optional Spanish subtitles, director commentary and a behind the scenes section. Monkiewicz and Joseph also starred in Piper's PSYCLOPS (02).

JOHN FORD

STEAMBOAT 'ROUND THE BEND (35) D John Ford, S Dudley Nichols, Lamarr Trotti, P Sol M. Wurtzell

In the 1890's medicine show huckster and former Confederate soldier Dr. John Pearly (Will Rogers) buys an old steamboat and enters a race to Baton Rouge to raise bail money to hire a lawyer for his nephew Duke (John McGuire), who is scheduled to hang for murder. John and Duke's poor "swamp trash" fiancé Fleety Belle (Ann Shirley) also open a floating wax museum featuring Uncle Tom and Eva, and Robert E. Lee (the Grant figure redressed). Jonah (Stepin' Fetchit), re-named because he fell out of the fake whale, plays "Oh Susanna" on a pipe organ, sings, and cranks an amazing mechanical black band (similar to the one in DR. PHIBES) that plays "Dixie." Rival ship Capt. Eli is played by Irvin C. Cobb, who wrote the stories which the Ford/Rogers/Fetchit hit JUDGE PRIEST (34) was based on. This was based on a novel by Ben Lucien Burman and is rich with memorable characters like the lazy sheriff (Eugene Pallette), the preacher New Moses (Berton Churchill), drunken engineer Efe (Francis Ford), and Fleety's "swamp rat" father (Charles Middleton) with a whip. The many beautiful large river boats were real. The main one is now a restaurant in Stockton, CA. Also with Hobart Bosworth, Sam Baker, John Lester Johnson, Billy Benedict, harmonizing segregated black convicts, and musical saw playing. The very likable and extremely popular Rogers (from Oklahoma Indian territory) died in a plane crash after completing this (and IN OLD KENTUCKY). Both Fox releases were big posthumous hits. Ford's next was PRISONER OF SHARK ISLAND (36).



SALUTE (29) P/D John Ford, D/act David Bulter, S John Stone, James Kevin McGuinness

Naïve young Paul Randall (star William Janney), who was brought up by a wealthy foster father, goes to Annapolis. He and his likable "plebe" roommate Albert (Frank Albertson) have to put up with harassment and pranks from two tough upperclassmen (Ward Bond and John Wayne), who later turn out to not be so bad. Paul falls for nice pretty blonde Nancy (Helen Chandler), but can't seem to make the football team or commit to her. When Paul's older Army half-back hero brother John (George O'Brien) arrives for the big Army/Navy game they play on opposing sides. The Fox film has drama, comedy, romance, dancing, parades, drills, patriotic songs and a muddy game. It's historically important as the first "talkie" by Ford and the only film shot on location at Annapolis, but it also has Stepin' Fetchit as the Randall family servant Smokescreen. He arrives dressed as an Admiral followed by little black kids, to wait on Paul. When he talks, smug rich white men give each other knowing looks and laugh. Smokescreen gets to lead the goat mascot around at the big game and sing "Dixie." Also with Joyce Compton as a flirtatious Southerner with a little girl voice and an unbilled Lee Tracy in his first role as the enthusiastic game announcer. Chandler is a lot more impressive here than in DRACULA. Wayne,

Bond and Fetchit (Lincoln Perry) all went on to more movies by Ford (Feeney). McGuinness also wrote *TARZAN AND HIS MATE*. Stone (Saul Strumwasser) later produced Charlie Chan movies. As Smokescreen says, "Every day has its dog."

UP THE RIVER (30) D/S John Ford, S Maurine Dallas Watkins, William Collier Sr., P William Fox

Steve (4th billed Humphrey Bogart in his second film) is a young inmate who works in the warden's office. He and new blonde inmate Judy (Claire Luce) fall for each other. When he's paroled he returns to New England where his wealthy family thinks he's been overseas on vacation. The businessman gangster that Judy was tricked into taking a rap for follows him there with blackmail plans. Saint Louis (Spencer Tracy in his film debut), a flamboyant career criminal and the thick Danemora Dan (Warren Hymer), decide to break out (again) to help Steve. They escape after their knife throwing part of a prison variety show. While blackface comedy duo Black and Blue tell minstrel jokes and play music, the camera cuts to close-ups of a Chinaman and a black guy (Sam Baker) laughing hysterically. Bob Burns, later famous for his hillbilly comedy, is the bazoooka playing minstrel. The Fox "comedy drama" leads up to a baseball game that we never see. I think the funniest part is when Dan, preaching on the street as a Salvation Army member, sees Louis, who had abandoned him, pull up in an expensive car with two girls. In the middle of his public testimony Dan starts punching. The warden's little daughter hangs out with male inmates (!) and a black female inmate helps Judy for chocolate bars. Also with William Collier Jr. (cellmate Pop), Robert Emmett O'Connor (warden), Ward Bond (bully inmate), stuffy welfare workers, a crooner inmate, and twin girls who sing in unison. It was partially filmed at San Quentin. UP... was re-issued after Tracy and Bogart had become stars, and was remade in '38. Surviving prints are choppy. Watkins wrote the Broadway musical recently filmed (again) as *CHICAGO*. Hymer later died a skid row drunk.

60s

SHOTGUN WEDDING (Shocking, 63) P/D Boris Petroff, S Larry Lee (Ed Wood Jr.)

Sexy women are the main attraction in this hillbilly comedy. Grizzly old coot Bufford (J. Pat O'Malley) lives on a river shantyboat with his grown children and Melanie (Valerie Allen from *THE 27TH DAY*). He forces her to be his common law wife by threatening to turn her in for a carnival murder rap and she forces him to marry her by pretending to be pregnant. She and the fake preacher (William Schallert) are both after Bufford's hidden money. Meanwhile sons Rafe (Buzz Martin) and the bumbling Chub (Peter Colot) fight over platinum blonde Honey Bee (Jenny Maxwell) while her moonshiner father Silas (former child star Jack Searles) tries to keep them away. Rafe mentions *WILD STRAWBERRIES* (he saw a Swedish "art" film?) and the preacher observes that "It's a fink world." The females all look fine but Bufford's daughter Lou (Nan Peterson from *THE HIDEOUS SUN DEMON*) is the cutest one with the largest chest. A good rock instrumental (by Jerry Capehart who had produced and written Eddie Cochran records) is heard over the credits and during a choreographed (!) barn dance scene. Other music is comic with corny harmonica sounds. The 63 min. feature was made in Arizona. O'Malley is familiar to anyone who grew up watching Disney TV shows. Maxwell (from *BLUE HAWAII*) and her husband were later killed during a robbery. Petroff also made *ANATOMY OF A PSYCHO* (PV #13). Cinematographer Paul Ivano's credits include Von Stroheim's *QUEEN KELLY* (29) and *FLESH AND FANTASY* (43). The print is worn and filled with jumps.

THE STING OF DEATH (SW, 65) D William Grefe, S Al Dempsey, P Richard S. Fink, Juan Hidalgo Gato

Karen (Valerie Hawkins) returns to the Florida island research home of her biologist father (Jack Nagle) with four girlfriends. Some University students

arrive for a pool party. The camera focuses on female asses as they twist and frug to "Do The Jellyfish" and another equally silly Neil Sedaka song. A dubbed in voice says "Beatles, Smeedles, who needs 'em!?" The students ridicule and chase away the doctor's lurking lovesick assistant Egon (John Vella), who has a bad eye, a Freddie Kreuger striped shirt and a major inferiority complex. On the way back to the mainland the students are attacked and killed by "Portuguese Man Of War" jellyfish (they look like colored paper balls). Meanwhile a mystery monster kills off Karen's friends. Louise (Sandy Lee Kane) is attacked in the pool, redhead Donna (Lois Etelman) is chased by a POV camera, blonde Jessica (Deanna Lund) is killed while scuba diving, and blonde Susan (Blanche Devereaux) dies after taking a shower. The psycho killer (guess who?) in a wet suit with a big awkward bubble over his head, has a secret underwater mad lab cave. It all ends with a hydro boat chase. Also with Joe Morrison as Karen's new love Dr. John, and Doug Hobart in the monster suit. Filmed in Everglades National Park, it was the first horror movie by Grefe (PV #10) who had directed two race car movies. The colorful print is excellent. Most of these people had no credits outside of the Grefe universe, but Lund was still acting in low budget horror movies in the 90s.

RAT FINK AND BOO BOO (SW, 65) P/D/cine. Ray Dennis Steckler, S/music/star Ron Haydock

In this fun BATMAN inspired musical, a woman is chased into an alley by Linc (George Caldwell), Hammer (Mike Kannon), and Benjie (James Bowie). Gee Bee (Carolyn Brandt) is then kidnapped for ransom by the trio. One of them is black and she has a copy of Malcolm X's autobiography by her phone. We're told that Lonnie Lord (Haydock) has sold "ten million" records but he delivers phone books for a living. He and dumb hick gardener Titus (Titus Moede - PV #12) become caped heroes who ride around on a motorcycle with a sidecar. When Lord does "You Is A Rat Fink" girls in bikinis do the twist (one in mask from Steckler's *INCREDIBLY STRANGE CREATURES...*). He also does "I Stand Alone," a ballad, "You're Running Wild," and "Go Go Party" after some chase and fight scenes. Everything was shot silent and parts are tinted b/w. The heroes appear in a real street parade and at a kid's birthday party. Brandt, the director's wife, looks great. With a gorilla, the Capitol Records building, and issues of *Monster World* (*MUNSTERS* cover), and *Screen Thrills Illustrated*. The theme music was also used in Russ Meyer's *MONDO TOPLESS* (65). Herb Robbins was the second unit director. Haydock, also the assistant director, was aka



RAT FINK AND BOO BOO

Vin Saxon. He recorded Ron Haydock and The Boppers singles (now on comps), edited *Fantastic Monsters* magazine, and later wrote adult paperback novels. In '77, the day before Elvis died, he was killed by a hit and run driver while hitchhiking.

OLIVER REED

THE GIRL GETTERS (VSOM, 64) D Michael Winner, S Peter Drapper, P Kenneth Shipman

(*THE SYSTEM*) At a British seaside resort town Tinker (Oliver Reed), a seductive, cynical, sarcastic and violent beach photographer lies to naïve one night stands. Several other summer job guys follow and copy him. He falls for rich and worldly model Nicola (Jane Merrow) who challenges him, teases him, swims naked (offscreen), lets him have her once in an atmospheric abandoned building - then leaves. Reed is excellent as he mocks other's accents, beats up a rival photographer and finds himself lost and alone and so is Merrow, also in *MORGAN!* (66). A turning point is when a mistreated local blonde (Barbara Ferris) makes him realize that instead of being a "taker" as he had often bragged, he's just another of the "taken." The ending, a huge nighttime wedding party on the beach with fireworks, dancing, and the ritual burning of larger than life bride and groom figures is like *THE WICKER MAN*. It's all beauti-

fully shot by Nicholas Roeg. An odd out of place part is when a clip of black natives is edited in when Tinker talks about the hated grockle (tourists). Other slang terms are finch (girl), and tranny (radio). The Rockin' Berries and The Mauraders are both seen and heard briefly. Also with Julia Foster, also in ALFIE (easy blonde conquest), Andrew Ray (from SERIOUS CHARGE — PV #39), Harry Andrews (boss), and David Hemmings. AIP released it here in '66 but substituted a song by a fake band for the excellent original theme by The Searchers. Winner's I'LL NEVER FORGET WHAT'S IS NAME ('67), also written by Drapper and starring Reed, is often cited as the first mainstream feature to include the word fuck, but I clearly heard Reed ask "I wonder where the fuck he is?" here!

VENOM (Blue Underground, 82) D Piers Haggard, S Robert Carrington, P Martin Bregman

Dave (Oliver Reed), chauffeur for the wealthy London Hopkins family and Louise (Susan George) the nanny plan to kidnap 10 year old Phillip (Lance Holcolme). They're working for the foreign Jackmel (blonde Klaus Kinski) who shows up and orders them around. Meanwhile a pet shop has accidentally switched Phillip's pet snake with a deadly mamba. Louise dies, and the snake escapes into heating vents. We see snake POV shots as the men argue and fight, and Phillip has an asthma attack. Cmdr. Bulloch (Nicol Williamson) has the whole block cordoned off and a tense standoff escalates. Highlights include the snake crawling up Reed's leg and Kinski's over the top death scene. With Sarah Miles as a toxicology specialist, Sterling Hayden (in his last role) as Phillips baby-sitting American grandfather, Cornelia Sharpe (the producers wife) as his mother, and Michael Gough as a zoologist. The whole city street was a set. If it sounds like a low budget exploitation movie, the Handmade (that's George Harrison) Film production, financed by the Guinness beer fortune and released by Paramount is actually a high budget exploitation movie with decent FX and more good actors than it deserves. The score is by Michael Kamen. Commentary by Haggard (who replaced original director Tobe Hooper) mentions trouble with both Reed and Kinski. The DVD is letterboxed. Holcolm was the kid in GHOST STORY (81).

REMIXES

NIGHT OF THE LIVING DEAD (York, 03) D/S Charles Cozart

This isn't the first time that Romero's famous (PD) feature has had a new comic soundtrack added (see NIGHT OF THE DAWN OF... - PV #17) but at least the main premise here is good. The zombies are celebrity fanatic "inbred couch potatoes," angry that cable TV rates have gone up! They think Barbara is Britney Spears and stumble around chanting "autographs!" Ben is mistaken for O.J. The hyper balding Karl and the muscular short Keith are gay and Barbara and brother Johnny are an inbred couple. With references to AOL, Bush, reality TV, rap, crack, booty, Michael Jackson, and Ike Turner. The director was in I'M GONNA GIT YOU SUCKA! (88) and several of the five new voiceover comics are black. The racial humor really points out how radical and subversive it was to have a black hero bossing around and bashing white people to death in 1968. The DVD can also be watched with the original soundtrack. It's part of a new series of Laugh Track releases, guaranteed to incense many fans. They've even re-dubbed a Hitchcock (SECRET AGENT).

DON'T ASK DON'T TELL (Open City, 01) P/D Doug Miles, P/S Tex Hauser, P/edit Jackie Eagon

Here we have W. Lee Wilder's KILLERS FROM SPACE (54) with new dialog so that the ping pong ball eye aliens (who sing and dance) use a "gaydar" ray to give Peter Grave's character a "sex change operation." Parts are pretty funny (including the line about public domain movies). Traditional American values are said to be "ignorance, insensitivity, and irrational behavior," some jokes are about Bush and The National Guard and Bob Jones U., and there's a DR.

STRANGELOVE topless woman riding a bomb scene. Many badly edited in new b/w scenes feature new characters (including an irritating drag nurse) played by Lloyd Floyd, and a singing gay Hitler. The haunting end theme is excellent. Extras include self congratulating commentary by Miles (from Cleveland) and others.

THE BRAIN THAT WOULDN'T DIE (00)

I mentioned this before (PV #34 letters), but here is a high quality DVD version of a recreation of a 1963 Ghoultardi show that was a special on Cleveland's CH 8. You get Joseph Green's sleazy movie (made in '59) in which a doctor searches for the perfect new body for his decapitated wife (Virginia Leith from Cle), plus rare vintage clips of Ernie Anderson in skits and as Ghoultardi, audio and visual cut-ins (some very funny), CH 8 Shock Theatre title cards, and commercials from the era. The uncut movie includes the cat fight and some over the top (for the time) blood and gore scenes. I love the scene where every woman walking down a suburban street looks like a stripper and note Sammy Petrillo at the private photo class (the kind Bettie Page used to pose for). Also with Big Chuck (in old and new footage), Tim Conway, Shemp Howard, Ronald Reagan, and Ghoultardi stills. Send \$20 (m.o.) to Ray Alberico, P.O. Box 184, Hinckley, Oh, 44233

SWORD AND SANDAL

CLEOPATRA'S DAUGHTER (Sinister, 60) D/S Fernando Cerchio, D Anton Giulio Majano, S Damiano Damiani

In '63, Medallion added a Cleopatra plot angle intro to the Ultrascopes



Technicolor VALLE DES PHAROAHs to capitalize on the Taylor/Burton epic. Shila (Debra Paget), a Syrian captive whose family has been killed, is forced by Egyptian Queen Tegi (Yvette Lebon) to marry young Pharaoh Nemorat (Corrado Pani). He hits her and yells "I'm a God!" She cries, yells "murderers!" and considers suicide until she meets handsome court physician Resi (Ettore Manni). The Pharaoh's uncle Kefron (Erno Crisi), who plans to make his mistress the Queen, poisons the Pharaoh. Shila is blamed and sentenced to be buried with him. It's partially like a low budget LAND OF THE PHAROAHs (55) with characters

being embalmed and entombed in a pyramid full of secret passages and traps. With Robert Alda as the architect and Rosalbi Neri as a prisoner who is whipped. This TV print has no credits except for Paget, who had starred in PRINCESS OF THE NILE (54).

VULCAN, GOD OF FIRE (TWE, 61) D/S Mimmo Salvi, S Benito Ilforte, Ambrogia Molteni, Gini Stafford, P Spartico Antonucci

(VULVANO FIGLIO DI GLOVE) Blonde Venus (Annie Gorassini) is sent to Earth where she and Mars (Roger Browne) the God Of War plot against her father Jupiter (Furio Meniconi) and recruit Milo, a sadistic bald human warrior. Venus and Mars laugh as he whips a whole pile of writhing people at once. Muscular blacksmith Vulcan (star Rod Flash) is pushed to Earth where he meets the beautiful (top heavy) Etna (Bella Cortez), the daughter of Neptune. She dances in a bikini and the camera follows her every bounce as she runs. Vulcan would rather travel with a hyper old comic relief angry dwarf (!) though. Venus whips Etna, Etna whips Venus then there's a big battle scene. With Gordon Mitchell as Pluto, cartoon lightning bolts, lizard men with pitch forks, blonde cannibals, a trip to Atlantis, and some eye popping near nudity from both female leads. The same stars were also in Salvi's SEVEN TASKS OF ALI BABA (63). Flash was aka the British Richard Lloyd. The Cuban Cortez was also in GIANT OF METROPOLIS and THE TARTARS with Orson Welles (both 61). Gorassini went on to roles 8 1/2 (63) and DANGER DIABOLIK (68). This went direct to TV in America.

CINEMA AU NATUREL – The History Of the Nudist Film (Naturist Education) Mark Storey

This is the first ever book on the history of nudist movies and it was written by a nudist (who teaches philosophy). Storey knows his exploitation film history and he actually watched the many available features and shorts discussed here. He explains the history of the nudist movement (nudist camps were closed for being subversive in Nazi Germany) and which films had legal problems. He writes about Doris Wishman, Barry Mahon and Herschell Gordon Lewis, and is pretty funny when explaining how unrealistic most nudist colony movies are. His top ten includes ELYSIA (33), GARDEN OF EDEN (54), DAUGHTER OF THE SUN (62), HAVE FIGURE WILL TRAVEL (63) and some very different modern video releases. With rare posters, lobby cards and stills, an eight pg color section and lots of nudity (of course). Write The Naturist Education Foundation at Box 132, Oshgosh, WI, 54903 or see naturistsociety.com

100 RECORD COVERS (Taschen, \$20) Michael Ochs

I love any books of LP covers, but many of them spend too much time on 70s prog rock (I still say NO to Yes!). This one gets it right by going more or less by decades (50s to 80s when LPs sadly were phased out), including all types of popular music, and grouping many covers by themes. See how rushed and cheap some covers were, how white women were often used on black artists' records, how many images and ideas were influenced by or ripped off earlier covers, and how sleazy many covers got in the 70s. My faves here include Surfin' Bird by The Trashmen (I remember the first time I saw it in a department store), I Can't Stand Myself (the first James Brown LP I bought – it was a cut out) and Gunfight At Carnegie Hall (by Ochs' brother Phil). It's a beautiful 5 1/2 by 7 1/2 brick of a hardbound edition (the earlier softbound edition has a different cover). The excellent text is in English and French. We sell this.

EIGHT MILES HIGH - Folk Rock's Flight From Haight Ashbury to Woodstock (Backbeat, \$19.95) Richie Unterberger

This sequel to Turn! Turn Turn! (See PV #38) is another good book to expand your appreciation and knowledge of music. It shows how the folk music scene influenced, then nearly dominated pop charts by the end of the 60s. You get more of The Byrds, folk rock, acid rock, country rock, and how Tim Hardin, Tim Buckley, and Fred Neil (all doomed drug addict geniuses), The Holy Modal Rounders, and Fairport Convention fit in. The Fugs, Love, Nico, Moby Grape, Quicksilver Messenger Service, Syd Barrett, and David Bowie all did folk songs. I usually agree with Unterberger's opinions and he makes me want to hear records I don't have, but I wonder when he says that Phil Ochs' Greatest Hits (one of my favorite LPs of all time) "only has one outstanding track." And every time I hear that MCI TV commercial I remember when Lester Bangs warned that "James Taylor Must Die!"



FORGOTTEN HORRORS 3! – Dr. Turner's House of Horrors (Luminary, \$20) Michael Price, John Wooley, George E. Turner

Movies (many from Monogram, PRC, and Republic) in order from DR. TERROR'S HOUSE OF HORRORS (a lost '43 road show comp movie) to THE CHASE (46) with Peter Lorre are covered this time. As before you will learn a lot about often obscure movies that usually have horror and exploitation elements. This book makes me want to see CRAZY KNIGHTS (44) with Shemp, CHINA'S LITTLE DEVILS with Mme. Chiang Kai-Shek in the prologue, APOLOGY FOR MURDER, starring Hugh Beaumont, and TIGER WOMAN starring Adele Mara (all 45), and FIGHT THAT GHOST (46) starring Pigmeat Markham! The Monogram Charlie Chan movies are all here and, speaking of forgotten, so are the RKO Lum and Abner movies. There's also a useful update section of entries from the previous volumes which were reviewed in PV #31 (the updated original) and PV #35 (Vol. 2).

FEAR WITHOUT FRONTIERS – Horror Cinema Across The Globe (Fab) Steven Jay Schneider

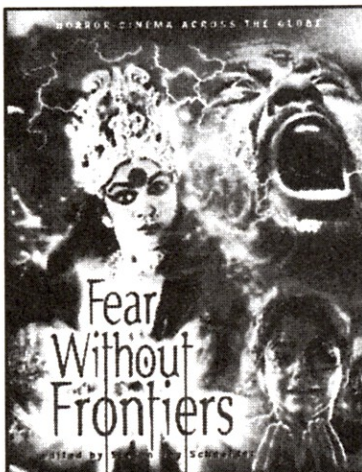
Much like the now out of print Mondo Macabro, this large (320 pg.) high quality book explores the wonder of the diverse foreign language horror movie scenes of Italy, Germany (Edgar Wallace movies), Poland, Austria, Turkey, Mexico, India, and much of Asia (Phillipines, Indonesia, South Korea, and Japan). Directors like Borowczyk, Marins, and Naschy, have whole chapters. The Jodorowsky section (by Pam Keesey) is especially good. The many rare illustrations are excellent and there is a 16 pg. color section. Writers include Andre Barcinski, Todd Tjersland, David Del Valle, Art Black, and Pete (Mondo Macabro) Toombs. We sell this book.

WHO GOES THERE? – 1950s Horror And Sci-Fi Movie Posters & Lobby Cards (Hershenson, \$20)

Original promotional art is reproduced here for 100s of movies in chronological order from BRIDE OF THE GORILLA and MAN FROM PLANET X to NIGHT TIDE AND DEMENTIA 13. Yes it goes to 1963 despite the 50s title. It's a treasure trove of 260 great images from AIP, Allied Artists, Toho, Hammer, and other mostly long gone companies. You also get even rarer full lobby card sets for many classics (FORBIDDEN PLANET, THE MYSTERIANS, SEVENTH VOYAGE OF SINBAD, THE TIME MACHINE...). The cards for THE HEAD and INVASION OF THE ANIMAL PEOPLE are b/w but most are in glorious color, even when the movies were not. We sell this and others in the excellent Bruce Hershenson poster book series (see pg. 24).

DOGME UNCUT (Santa Monica, \$16.95) Jack Stevenson

Lars Von Trier and three other Danish filmmakers developed Dogme95, a series of rules (no FX, no dubbed in sound...) to follow in order to basically make non Hollywood cinema as Goddard and Cassavettes did. Their challenge was taken up by directors around the world. The plots are given for all 33 official Dogme films. The best known in America is probably



Harmony Korine's JULIAN DONKEY-BOY (99). Stevenson did much research and interviewing to tell the story of the whole movement plus looks at earlier "underground" scenes from America, France and Germany. If Dogme hadn't been abandoned by its founders in '02 I think this fact would have ended it: Von Trier's THE KINGDOM was recently remade with a Stephen King script as an American (Canadian actually) TV mini! Call (88) 784-9553.

EYEBALL COMPENDIUM (Fab, \$24.99) Stephen Thrower

EyeBall, one of the best Brit movies magazines concentrated mostly on Euro horror. Editor Thrower, who says that in the early 90s days of his irregular publication he spent most of his money on "cartloads of amphetamines and LSD," has compiled a nice big (nearly 400 square pgs.) best of book. Some features are on POSSESSION (the one with Isabel Adjani), Bava, Argento, Fulci, Allan Robbe-Grillet, and S.F. Brownrigg, and some interviews are with Paul Morrissey, Jodorowsky, Ulli Lommel, and even Daniel Craddock (DEATH BED). About half of the book is reviews. Writers include Ramsey Campbell, Alan Jones, David Kerekes, and Kim Newman. Thrower also wrote Beyond Terror: The Films Of Lucio Fulci. We sell this.

THE CINEMA OF GEORGE A. ROMERO – Knight Of The Living Dead (Wallflower, \$20) Tony Williams

There have been books about Romero's zombie trilogy but this look at the films of Pittsburgh's most famous director is a first. It covers all his features from NIGHT OF THE LIVING DEAD to BRUISER. The serious writing is a sharp contrast to all the articles about Romero in Fangoria over the years. The obvious 50s movie and E.C. horror comic influences are examined, but all the references to Zola, Dreiser, Goddard, and Howard Hawks might surprise you. It's 214 pgs, no illos. Williams, a film professor, is a PV contributor. Call Columbia University Press at (212) 459-0600 for info.



FANGORIA'S 101 BEST HORROR MOVIES YOU'VE NEVER SEEN (Three Rivers, \$13) Adam Lukeman

I always enjoy best of movie or music books and articles, but these 270 pgs. could easily have been squeezed into an issue of Fangoria (and printed on better paper). Anyway I agree with most of Lukeman's selections including ALICE SWEET ALICE (a sequel is being planned), BLACK CHRISTMAS, HORROR EXPRESS, JACK BE NIMBLE, MUTE WITNESS, PRIVATE PARTS, SANTE SANGRE, SCREAMERS, STIR OF ECHOES, and THE UGLY. If this book helps more people look for horror movies like these instead of the usual over hyped remakes and sequels, I'm all for it. I don't know about EVENT HORIZON, THE KEEP, or WISDOM OF CROCIDILES as best of anything though.

DVD DELIRIUM Vol. 2 (Fab, \$19.99) Nathaniel Thompson

Like the first book (see PV #38) releases of all types (with an emphasis on horror) from ABANDON to ZOMBIE 4 are reviewed on 640 5 1/2 by 7 1/2 pgs. There's a lot of great stuff here and it's really diverse. This is where Peter Greenaway and Fassbinder meet Fred Olen Ray and David Decoteau. The reviews are not capsules. Scooby Doo gets over 2 pgs. and LAST HOUSE ON DEAD END ST. gets nearly 4. Directors with the most titles here are Chabrol, Franco, Polanski and Takeshi Miike.

LIES MY TEACHER TOLD ME – Everything Your American History Book Got Wrong (Touchstone, \$15) James W. Lowen

If you haven't noticed there is a major escalating all fronts left vs right culture war in America and many recent political books are best sellers. Whether you agree with Ann Coulter and Bill O'Reilly or Al Franken and Michael Moore, you should read this brilliant fascinating book. Lowen, a university professor, has studied public school and college history textbooks from the past and present, and illustrates how the majority of them (at best) simplify, gloss over, or omit important people and events (or whole wars or eras), and repeat past mistakes, legends, and lies (some from Hollywood) as fact. Some major topics are Christopher Columbus, the first Thanksgiving, American Indians, John Brown and Lincoln, and the Viet Nam War (the most avoided topic in school). Right and left forces have spent so much time and energy trying to re-write American history by censoring text books that the publishers take the lazy, bland, non controversial easy way out. Lowen shows how what should be the most exciting course in school has become the most boring and hated. Every chapter will make you realize how we became a nation of easily conned bad citizens who are ignorant of our own history.

We also received:

AGITATOR. THE CINEMA OF TAKASHI MIKE (Fab, \$24.99) by Tom Mes, is a detailed (over 400 pg. plus a color section) look of the life and career of a controversial and very prolific Japanese cult director that I am not into (yet). I should have asked Art Black or Ed (MEDIA FUNHOUSE) Grant to review this!

THE ASSASSINATIONS (Feral House) James DiEugenio, Lisa Pease. Over half of this 678 pg. book examines JFK assassination theories originally published in Probe Magazine. Much shorter sections are on Robert Kennedy, Martin Luther King and Malcolm X. We really don't know who killed ANY of them. The cover blurb (from Gov. Jesse Ventura!) is "If you can handle the truth..."

DISINFORMATION THE INTERVIEWS (Disinformation, \$19.95) edited by Richard Meltzer includes Robert Anton Wilson on The Illuminati, Joe Coleman on serial killers (with some of his amazing art in full color), Genesis P-Orridge on himself, and other apocalyptic topics. The companion DVD of the Brit TV series will be reviewed in more detail in the next PV.

GLITTER AND GREED – THE SECRET WORLD OF THE DIAMOND CARTEL (Disinformation, \$22.95) by Janine Roberts is heavily documented and researched hidden history that you should know about. The diamond industry continues to support fascist governments and slavery and can easily buy influence and elections anywhere in the world. Have you noticed how many more diamond ads are on TV these days? Help our economy. Buy De Beers for your wife or girlfriend today!

TRUE VAMPIRES (Feral House, \$16.95) edited by Sondra London is loaded with truth is stranger than fiction articles about various real maniacs, idiots and criminals (Peter Kurten, Ed Gein, Albert Fish...) who were Satanists, cannibals, and blood drinkers.

THE ZOMBIE SURVIVAL GUIDE (Three Rivers, \$12.95) by Max (son of Mel) Brooks is written to appear to be a serious survival book.

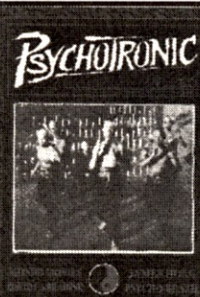
Call McFarland at (800) 253-2187.

PV

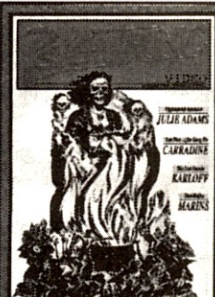
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OUT OF PRINT!



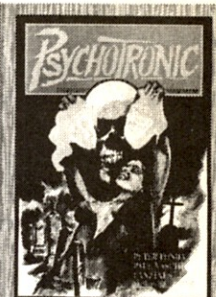
#2 Joe Spinnelli's last interview: Ghoulardi and The Ghoul, Cleveland's legendary horror hosts. Davie Allan of The Arrows interview. Robert Wise interview. THE BEAT TIES AND THE BEAST Cover! (\$6)



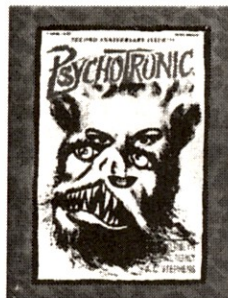
#4 David Carradine interview Pt. One. MONDO Movies Pt. Two. James Hong interview. PSYCHOTRONIC goes to Brazil. KUNG-FU Cover. (\$15)



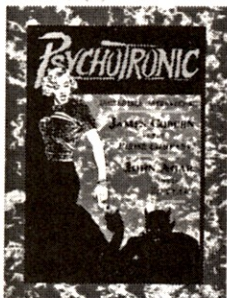
#5 Julie Adams interview. Coffin Joe interview. David Carradine Pt. Two, after Kung-Fu. Boris Karloff in Mexico. MACUMBA LOVE Cover! (\$15)



#7 Paul Naschy and Peter Fonda interviews. Fanzine guide. The incredible David Carradine letter! VELVET VAMPIRE cover. (Only \$5)



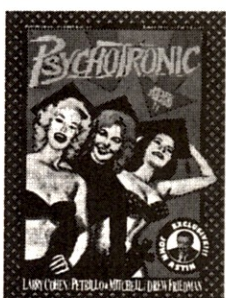
#8 Second Anniversary Issue! A.C. Stephens, Russ Tamblyn and Lawrence Tierney interviews. "What is it?" Cover. (Only \$5)



#9 Exclusive James Coburn & John Agar interviews. The amazing DEATHSPORT letter and tasteful WILDWEED cover. (Only \$5)



#10 Fred Williamson interview! Florida's William Grefe, director of DEATH CURSE OF TARTU! WEREWOLVES ON WHEELS cover! (Only \$5)



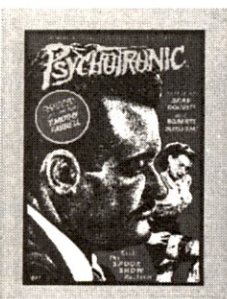
#11 John (Gomez) Astin, Sammy Petrillo and Larry Cohen. Censored Drew Friedman art. Sex Kittens Go To College cover. (Only \$5)



#12 Interviews with Tura Satana!, Titus Moody & John Philip Law. History of Fanzines. (\$20)



#13 Interviews with Jack Hill and Zalman King! 'Twistin' in the Jungle trash comp LP guide. Barbara Steele cover. (\$10)



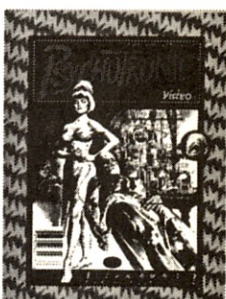
#14 Incredible Spook Show Racket feature! The late Timothy Farrell speaks! Brad Dourif and Roberts Blossom! Original Drew Friedman cover! (Only \$5)



#15 Interviews with Antonio Fargas, John Vernon, Harrison Marks and Peter Jackson! Angela Mao cover. (Only \$5)



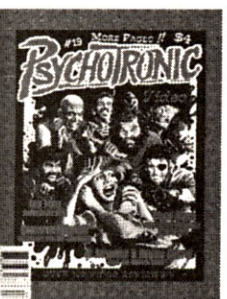
#16 Career interviews with Bob Clark, Michael Berryman, Curtis Harrington and the late Jeff Morrow. MONSTER FROM THE OCEAN FLOOR cover. (Only \$5)



#17 Career interviews with James Best, Stuart Lancaster, Radley Metzger and Robert Clarke (Pt. 1). LADY FRANKENSTEIN cover. (Only \$5)



#18 Unbelievable interviews with Dario Argento, the late Steve James, William Rotsler and Robert Clarke (Pt. 2). ORGY OF THE LIVING DEAD cover. (Only \$5)



#19 You won't believe! - Interviews with Cameron Mitchell, Al Adamson and his wife Regina Carol, Royal Dano and Leo Fong. SATAN'S SADISTS Cover. (Only \$5)



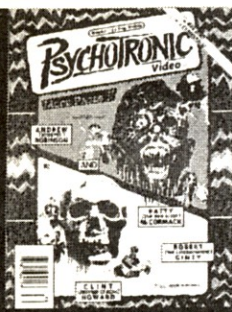
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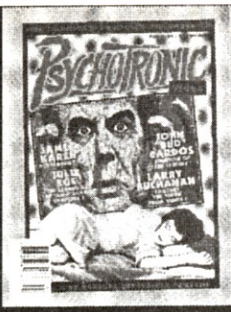
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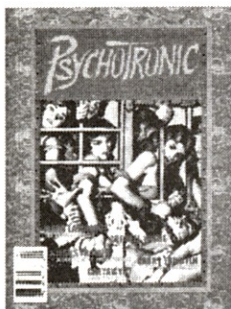
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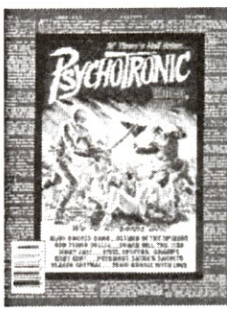
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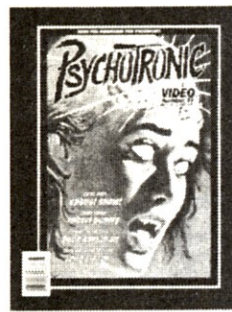
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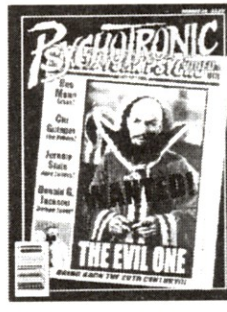
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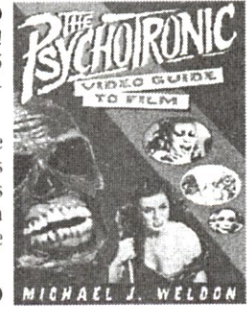


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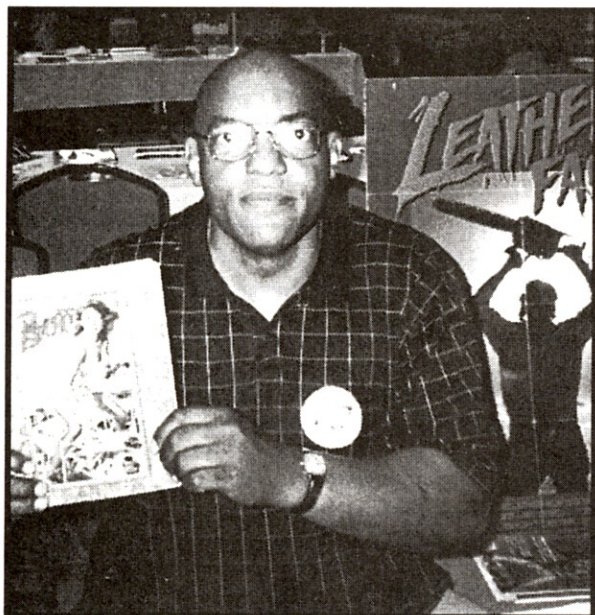
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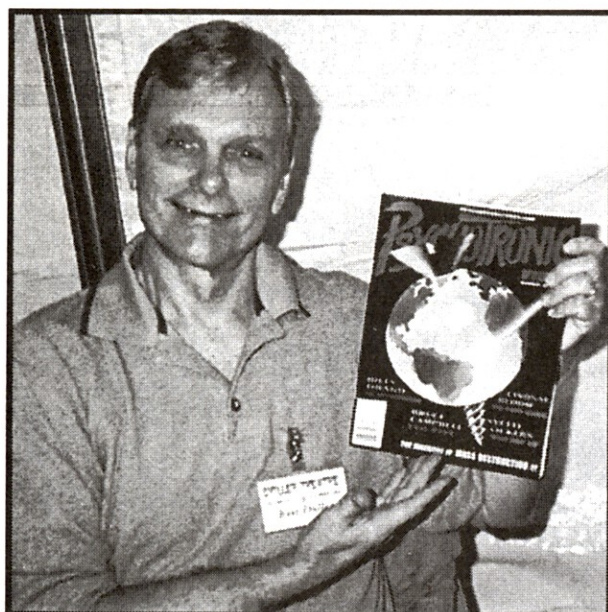
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*Ken Foree
(DAWN OF THE DEAD, TEXAS, CHAINSAW 3)*



*Dee Wallace
(THE HILLS HAVE EYES, THE HOWLING)*



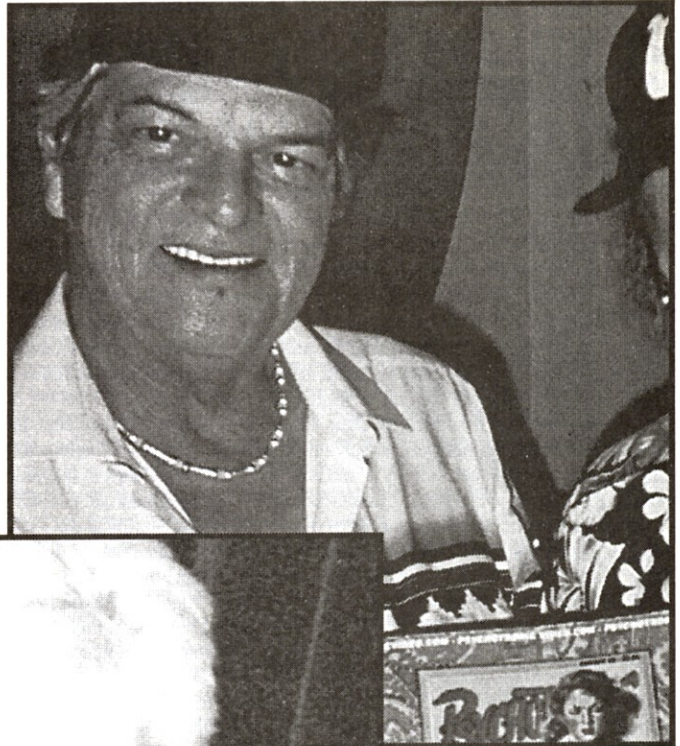
*Keir Dullea
(2001, DESADE)*



*Olivia Hussey
(BLACK CHRISTMAS, CAT AND THE CANARY)*



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(TELEVISION, ROCKET
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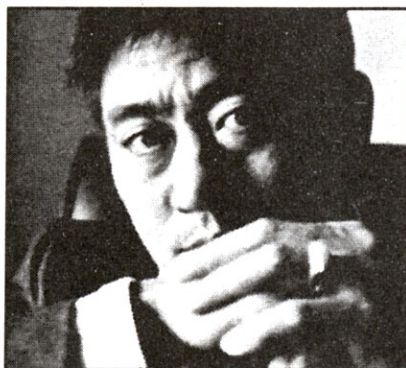
By Art Black

I was dining with friends at a restaurant in Tsimshatsui when news came on the TV that Blacky Ko was dead. On December 9, after a night of heavy drinking, he had slipped from consciousness and died from alleged blood poisoning. Local celebrities including Eric Tsang and Jackie Chan expressed their shock at his untimely demise. It was a serious blow to the Chinese film community, following the suicide earlier in the year of Leslie Cheung. More bad news would follow. On December 30, Anita Mui died at age 40 of cervical cancer. The year 2003 was not a good one for fans of Hong Kong cinema.

Cheung and Mui have received their fair share of eulogies in the press, but Blacky Ko Shou Liang has been largely overshadowed and overlooked. Luckily, much of his vast cinematic legacy is available on home video. Born in Liaoning, China, in 1953, Ko emigrated to Taiwan as a child with his family. After training in Taiwanese opera, he entered the film industry in his teens, playing one of a pair of Thai boxers in Jimmy Wang Yu's groundbreaking international martial arts fest *THE ONE-ARMED BOXER* (1971). Ko subsequently appeared as an extra in countless chopsockies both in Taiwan and Hong Kong, frequently backing Wang Yu in pics like *SEAMAN NO. 7* (1973), the superb Chinese *chambara* epic *BEACH OF THE WAR GODS* (1973), and director Ting Shan Si's striking modern-day ode to bare-knuckle chivalry, *KNIGHT-ERRANT* (1973), starring "Lady with an Iron Fist" Tse Kam Guk (a.k.a. Kung Fu Mama). In 1975, Ko appeared in Wang Yu's *RETURN OF THE CHINESE BOXER* (available domestically on a

fully letterboxed, dubbed DVD from Crash Cinema). A good example of Wang Yu's twisted universe, the film is a mondo mélange of freakish, over-the-top action, with ninjas, samurai, killer monks, conniving Japanese, kung fu zombies, weird weaponry, tournaments to the death, and supernatural superheroes from Chinese superpatriot Jimmy. An underrated auteur of the bizarre and outlandish, Wang Yu continually returned to the same cinematic obsessions, reinventing and refining his favorite themes and set-pieces, outstripping the typical chop-sockey with distinct references to spaghetti westerns and Japanese swordplay classics. His compositions here are typically top-notch, the fight scenes characteristically brutish. Blacky Ko once again plays one of a pair of Thai boxers, this time kicking the stuffing out of a judo expert before being coated in flour and soundly thrashed by Jimmy the fist... By the late 70s, Blacky had graduated to action director, providing fight choreography with Alan Tsui for the film later recut and retitled *SNAKE IN THE EAGLE'S SHADOW (PART II)* to cash in on Jackie Chan's newfound success. Ko and Tsui also choreographed the action for *SHAOLIN EX-MONK* (1978), in which Ko appears in a shaggy longhair wig as a restless troublemaker marked for extermination after romancing a rich man's daughter. He is saved from death by mysterious stranger John Liu, and after Ko undergoes training at the hands of *sifu* Liu, the duo return to kick villainous butt. (Ko had fought Liu briefly in the previous year's action classic *SECRET RIVALS 2*, choreographed by Yuen Wo Ping, Yuen Biao, and Corey Yuen—look for a DVD release imminently from Crash Cinema). By 1979, Ko had worked his way up to top billing (under the name Yuan Lung) in director Lee Tso Nan's hugely entertaining *MIS-SION KISS AND KILL*, for which he also provided the impressively acrobatic choreography. That same year, Blacky choreographed and co-starred in *THE BOXER'S ADVENTURE* (Crash Cinema), wherein Tan Tao Liang is on a mission to drum up resistance to a would-be king. He recruits three locals from Tiger Village for protection: ladies' man Meng Fei, inveterate gambler Blacky, and Jack "call me Nancy Boy" Lung. The plot is tissue-thin, providing for an escalating series of creatively staged battles and comic banter between the three pals... Blacky's career took a different turn in 1982 when he was credited (under the Cantonese name Or Sau Leung) with the motorcycle stunt that opened the blockbuster *ACES GO PLACES* with a James Bondian bang; the film went on to break box-office records for the Cinema City production company. The following year Blacky appeared in Golden Harvest's *WHEELS ON MEALS* as the high-flying, Mr. T-coiffed leader of a gang of motorcycle thugs harassing locals in Barcelona and ruining business for mobile restaurateurs Jackie Chan and Yuen Biao. Ko would go on to garner a reputation as a vehicular stunt ace and reckless daredevil, a

Chinese Evel Knievel who jumped the Great Wall on a motorcycle and the Yellow River in a sports car. In addition to his work with Jackie Chan as an actor and action director (he was credited as a "stunt driver" on *ARMOUR OF GOD*, 1986), Ko provided the vehicular mayhem for Michelle Yeoh's breakout features with D&B films—*YES MADAM* (1985), *ROYAL WARRIORS* (1986), and *MAGNIFICENT WARRIORS* (1987)—and the car action in D&B's *LEGACY OF RAGE* (1986), directed by Ronny Yu and starring Brandon Lee. (Ko was credited as "Blacky Cole" on international prints.) Also in 1986, Blacky (billed as "Cylon Or") and Tung Wai co-choreographed John Woo's monumentally influential *A BETTER TOMORROW*. Blacky continued to serve as action director through the remainder of the 1980s and into the early 1990s, and in 1990, he directed his first feature, *WHAMPOA BLUES*, a nicely crafted if conventionally plotted coming-of-age tale about youngsters grunting their way through military school. Hong Kong's Max Mok and Taiwan's Kenny Ho lead the ensemble cast, playing army recruits training under hard-ass Miu Kiu Wai in Taiwan's prestigious Huang Po (a.k.a. "Whampoa") academy. Blacky himself shows up in a small role as a gun smuggler at the end, and naturally there's a car chase complete with stunts, along with nicely shot helicopter scenes and good location work (particularly the early sequences in a Hong Kong shantytown). The subtitle translation on Media Asia's recent DVD release sometimes loses the local flavor (the line "is your father Eric Tsang?" becomes "why are you so short?"), and occasionally ejects the original meaning entirely... After directing the superb cop-buddy action comedy *CURRY AND PEPPER* with Jacky Cheung/Stephen Chow and the delightful triad-buddy action comedy *THE DAYS OF BEING DUMB* with Jacky Cheung/Tony Leung Chiu Wai, Blacky returned to the theme of military training for the thoroughly engrossing *INVINCIBLE* ("Fighting Dragon in Desert" in Chinese), recently released on DVD by Fortune Star. Beginning with a brief unsubtitled interview with French Foreign Legionnaires (whose eyes are blocked in the film, but not in the trailer) and immediately thereafter posing Danny Lee in an unconventional role as a hit-



Blacky Ko

man, the film stars singer Dave Wong Kit as Danny's little brother, who is forced to flee to France and join the Legion to escape pursuers. Shot on location in Paris and the desert, *INVINCIBLE* begins as the opposite of a buddy film, filled with characters who despise one another, including Blacky as a vicious, murderous thug—albeit one who eventually bonds with Wong and joins him in the inevitable bid for vengeance after Leung Kar Yan's baddies decimate Wong's friends and family. Harsh and unflinchingly brutal (a Japanese recruit is casually raped by fellow Legionnaires, who proceed to mock him, prompting him to kill himself), the film is tight and sleek, with excellent action and stunts, including a desert raid to save the Kuwaiti royal family (!) and the climactic Woo-ian gun/explosives assault on Leung's well-guarded fortress. (After his grueling role as a trainee enduring hardship and punishment, Wong took an 8-year breather before making another film; he is currently slated to appear in Jackie Chan's upcoming *NEW POLICE STORY*.)

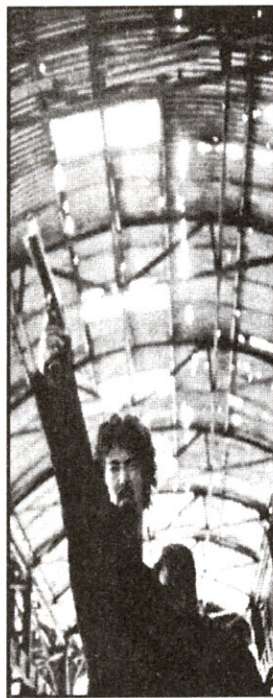
In tandem with his sporadic directing career, Ko spent the 1980s onward becoming a solid character actor, often playing villains and creeps. In *HERO OF TOMORROW* (1988), Miu Kiu Wai and Max Mok co-star in a trial run for *WHAMPOA BLUES*, the former playing an ex-con who wants out of the triad life, the latter a lowly betelnut seller who wants in. Immediately upon release from prison in HK, Miu kills Tommy Wong and flees to Taiwan, where he allies with Ho Ka Kui and sets off with overeager Mok to make peace with former cohort turned rival Blacky Ko. Ace director Poon Man Kit provides a gritty tour of the Taiwanese underground, establishing a realistic and downbeat tone that presages inevitable tragedy as Miu falls for Mok's sister and Ho takes a shine to Mok's girlfriend, culminating in existential violence and finely staged gunplay. Long available as a Mandarin-dubbed Taiwanese DVD, the film was recently released in Cantonese by Media Asia. *QUEEN OF UNDERWORLD* (1991) stars the bountiful Amy Yip along with some of HK's most endearing character and cat III actors. Wong Jing scripted the amusingly episodic tale of a waitress turned prostitute turned moll turned, well, queen of underworld (sic), and her resulting rise and fall and rise and fall and ups and downs and ins and outs and—you get the picture. Well-predating the highly-regarded *GOLDEN CHICKEN* and its sequel, the film purports to relate portions of 20th century HK history as incidents in the life of one over-achieving fleshpot—in fact the (unsubtitled) trailer makes specific reference to "the most controversial people in the 1960s" (as well as pointing out that this is the first time that co-star Pauline Chan "shares" onscreen, meaning sheds her clothes). Ray Lui pops up in a cameo as ubergangster Limpy Ho (the real-life character he played in bio-pic *TO BE NUMBER ONE*, also starring Yip), and there are specific allusions to scandals involving police corruption and the (alleged)

suicide of gay police officer John MacLennan (in 1980, but who's counting). Ko appears briefly as a rotten cop who rescues Yip from her former lover, pimp Ngai Sing, only to tie her up, cheat on her, and beat her child. Amy gets her revenge with a pair of scissors, leaving Blacky less than a man. Also appearing are Shing Fui On as Yip's devoted follower through thick and thin, and Gigi Lai as her daughter, who follows a similar path to mom's, leading to tragedy, disaster, and cathartic retribution with a nailgun. The subtitles on the recent Fortune Star DVD, in addition to being lackadaisical ("the foolish woman pretends to be smart") simply vanish on occasion when the dialogue gets too randy: at 44:52, for example, you won't see the line "your husband likes tart (cunnilingus), then comes home and kisses your mouth." **REQUIT** (1992) again features Amy Yip, this time as a tough (but tender) prostitute who leaves Taiwan to follow her man to HK. Director Chu Yen Ping's effectively atmospheric monochromatic opening sequence is essentially a humorless remake of the beginning of Jackie Chan's **MIRACLES**, segueing into a gangster tale featuring Taiwan's toughest tough guys, including Alan Tang, Ho Chun Hsiung, Jimmy Wang Yu, and Jack Kao. Sadly, after a good first act in Taiwan, the HK section plays out like a series of unrelated segments, introducing new characters, killing them, moving on to the next. Without the tongue-in-cheek self-referentiality of **QUEEN OF UNDERWORLD**, it gets tiresome fast. Blacky Ko appears briefly as the accurately named "Big Mouth" before getting snuffed. Cui Jian sings the end theme. Available on mainland VCD with Canto/Mandarin soundtracks. **RHYTHM OF DESTINY** (1992) from Danny Lee's Magnum film company stars Lee as a diamond smuggler—but an upstanding one who steadfastly refuses to get involved in dealing those nasty drugs. Back in HK after a dirty deal with Taiwanese kingpin Blacky Ko, he reunites with his long-suffering mom and wide-eyed innocent little bro Aaron Kwok, a dancing fool with aspirations to be a singer. Complications abound as Danny and his Damon Runyonesque friends attempt to balance nightclub life with family and Aaron's career, getting quickly sidelined when Danny takes the rap for a cokehead cohort and heads to prison. The story is pure dopiness, the direction by Andrew Lau perfunctory at best, with the fun coming from the actors, including Danny's turnabout performance as a criminal who is arrested and beaten by the police (Magnum regular Parkman Wong plays the head cop) and Cheung Man cast against type as Danny's tough-talking street sweetie girlfriend. Simon Loui, barely out of diapers, appears as the judge of the singing contest, and the token girlfriend of squeaky-clean Aaron is played by a babyfaced Lucy Liu (billed as Lucy Alexis Liu) who performs a brief dance routine in her first film role and only HK appearance. Relative newcomer Kwok, who initially made his singing reputation in Taiwan, peppers the soundtrack with his early Mandarin hits, and poses for no particular reason with the band Grasshopper. The story climaxes on an odd note as Danny's cokehead pal conspires with Blacky to force Aaron to make movies for the triads, leading to a bout of swordplay and extreme headbutting. **ASIAN CONNECTION** (as in **FRENCH CONNECTION**) from 1995 is another Magnum opus, this time an action/procedural cop yarn spanning two of the Chinas. Danny plays Officer Lee (surprise!), a Hong Kong motorcycle cop sent to Taiwan with partner Michael Chow to nail an international drug-smuggling operation. Naturally the cops from the two territories clash before making peace and mopping up the despicable criminals. David Lam and Yuen Tak provide solid direction and the plot is punctuated with nifty twists and excellent action, although logic and reality aren't necessarily its strongest points—almost immediately upon arrival in Taipei, Danny and Michael *just happen* to cross paths with the drug dealer who bilked them of US\$5M in HK days before, cueing chase scene number one. Blacky Ko is the villain behind it all, or at least he appears to be, until the story develops another layer and Jack Kao appears. Nick Cheung appears briefly as a police snitch, and for the climax, Danny Lee jumps a motorcycle onto a (supposedly) moving train, replicating Michelle Yeoh's stunt from **SUPERCOP** three years earlier. The Taiwanese DVD includes the original theatrical subs in English and Chinese, and thankfully preserves the multi-lingual sync soundtrack... In 1996, Blacky worked once again with director Andrew Lau in parts 2 and 3 of the **YOUNG AND DANGEROUS** series, returning in 2000 for the unofficial coda, **BORN TO BE KING**, in which he plays a Taiwanese carouser and drinkaholic who meets an untimely end due to his lifestyle—in retrospect a depressing forecast of his eventual fate. Also in 2000, Ko played the heartless husband of cancer-stricken Deanie Yip and dad to mentally retarded Patrick Tam in the bleakathon **CRYING HEART**, written and directed by Wong Jing. Vaguely reminiscent of the "Fat Cat" movies starring Kent Cheng as a retarded adult overcoming overwhelming adversity, the film matches overwrought melodrama with a subplot involving wicked young neighbors who berate and torture poor Patrick while stealing drugs from a gangster cohort. One of the neighbors is killed; the survivor, Suki Kwan, is crippled by a bullet in the brain and left with a speech impediment and partial paralysis. Patrick, formerly her victim, naturally comes to her rescue (aww) when the drug dealer reappears, and even Blacky's concrete heart melts in time for the climax. In addition to constantly singing to himself throughout the film, Blacky croons the

title song along with Andy Lau (who wrote the lyrics). In fact, Blacky had already embarked on yet another sub-career as a raspy-voiced blues rocker/balladeer, and all the songs in the film are from his 1999 CD for BMG Taiwan. **RETURN TO DARK** (2000) is proof that writer-director Tony Leung has polished up his visuals but still can't tell a coherent story. After a muddy first act, the film reveals itself to be a remake of Takashi Ishii's **GONIN**, shot in the same deep blues and reds, with four (not five) losers and underdogs uniting to steal money from the mob—and suffer the consequences. Ken Wong is Brick, the lowly security guard who masterminds the robbery; Michael Tse is the love-stricken delivery boy who flashes his cash a bit too freely after the score and subsequently sees his girlfriend raped by thugs; Eric Mo is the disgraced and depressed ex-cop with a grudge; Anthony Wong (billed as "Tony Wong") is outstanding in the Naoto Takenaka role, as a drunk and dissipated toy salesman with a dark secret back home—although director Leung is not nearly skilled enough to coherently reveal what transpired. Leung has purged the story of Ishii's slick parallel references, as well as the gay subplots; Blacky Ko as "Mucho" fills the Beat Takeshi role, with Joey Meng as his heterosexual partner/love interest, "Sister OK." The duo, in blonde hair and shades, coolly pursue the thieves and eliminate them one by one, culminating in a gunfight in the rain and an ironic ending similar to the original, although set in a different location. In case you're interested, the informative bios point out that in real life Joey is a "love-eating girl." **HERO OF CITY** (2001) is an even stranger ripoff of a foreign film. Whereas Quentin Tarantino recast situations from Ringo Lam's **CITY ON FIRE** in a new form to create **RESERVOIR DOGS**, writer Au Law and director Alan Lo simply hijacked the story back and remade **RESERVOIR DOGS** with a fine cast of locals dressed in black and walking in slow motion toward the camera while a Paul Wong song plays endlessly on the soundtrack. The robbery in Mongkok is never seen, just the aftermath, with the thugs rendezvousing in a warehouse-like rooftop to bicker about which one sold them out to the cops. Blacky plays the Lawrence Tierney character, with Simon Loui entertaining in the Michael Madsen role, as a psychotic gangster just released after ten years in prison and still carrying his gigantic mobile phone (which he uses to beat a cabbie for charging inflated rates). He kidnaps and tortures a (female) cop—no ear evisceration however—leading to the climactic three-way gun-pointing. Michael Tong is the injured cop who infiltrated the gang, and in a weird role reversal, Danny Lee—a gang member in the original—has reverted to his standard role as Officer Lee, the cop who sent Tom undercover (in a rooftop scene presaging the blockbuster mole drama **INFERNAL AFFAIRS**, made the following year). Curiously, the film digresses in its final moments to show the motivation for Lok Ying Kwan's character (played by Harvey Keitel in Tarantino's version). Seems he was a director of heroic gangster films who was driven out of business by the declining film market and young thugs selling bootleg VCDs, forcing him to resort to crime. **BLACK MASK II CITY OF MASKS** (2001) features Blacky in a small role as a cop, speaking brief, badly dubbed sentences amidst an international cast in an outlandish plot that steals liberally from **PREYATOR**, **ISLAND OF LOST SOULS**, **WICKED CITY**, **X-MEN**, you name it. Traci Lords plays one of a group of emotionally tormented wrestlers who have been fed an experimental drug that turns them into superpowered mutants in the employ of a multinational criminal mastermind. Andy On takes over the title role from Jet Li, and while he is a physically adept action star, don't expect real martial arts, despite the action choreography credit for Yuen Wo Ping—this is a wirework & CGI flick all the way. Director Tsui Hark fills the screen with wild, impressive visuals and wacky but shallow comicbook ideas. Superslick and expensive, it was shot in English for an international market and released in 2003 to little acclaim. The DVD includes an option for "dubbing by Hong Kong movie star," a tongue-in-cheek Cantonese track "organized by Chapman To" that largely mocks the film and features Andy Lau, Cecilia Cheung, Lau Ching Wan, Louis Koo, etc., pulling a **WHAT'S UP, TIGER LILY?**, and supplying goofy jokes and silly voices—graciously translated into English on the subtitle track. **GANGS 2001**, made the same year, is almost the exact opposite: a no-budget, slice-of-life drama about society's dregs and outcasts. To put things in context, in 1988 director Lawrence Lau directed **GANGS**, an acclaimed drama with a nonprofessional cast, about disaffected Hong Kong youths living an unglamorous and unpleasant life of petty crime. The unrelated **GANGS '92** followed, a more traditional tale of good-kids-gone-astray, starring Aaron Kwok and featuring a conventional action ending. Blacky Ko returned to the themes of the original in 1995 when he produced **GIRLS IN THE HOOD**, a tale of bitter and unhappy underage girls hanging out in the shadows of the Cultural Centre at the tip of the Kowloon peninsula. Director Alan Lo and the cast of unknowns provided requisite amounts of nudity, sex, drugs, prostitution, lesbianism, rape, assault, robbery, and murder, yet still managed not to tell a particularly compelling story. Then in 2000, Lawrence Lau directed **SPACKED OUT**, an internationally lauded portrait of unhappy pubescent girls going through the same decadent rituals and suffering the same psychic pains. **GANGS 2001** was obviously inspired by **SPACKED OUT**'s notoriety, and although it has no direct rela-

tion to any of the above (other than SPACKED actress Christy Cheung), it's a similarly downbeat tale of discontented youngsters on the fast track to oblivion. A group of young druggies commute across the border from Hong Kong into Shenzhen and hang out at rave parties. Blacky plays "Uncle Darkie," a busybody social worker who frequents the clubs and dances the night away. Stuff happens, and tragedy ensues, with one of the youngsters caught up in the mainland's draconian drug laws. The story is predictable but engaging, despite logical lapses and some unclear exposition. Written and directed by Sam Ho, it displays a surprising amount of style—particularly given his earlier hackwork—and Blacky's performance is energetic and entertaining, allowing him a bizarre MTV moment where he teaches the kids a moral lesson by lip syncing one of his gloomy songs in Mandarin while flashbacks depict his criminal past. The inevitable tragic ending provides the opportunity for another Blacky song, while the surviving cast members cry in the rain and the credits roll. Goodbye, young thug, and RIP Blacky Ko.

MEN SUDDENLY IN BLACK is my choice for HK's best film of 2003 (with *INFERNAL AFFAIRS 2* a close second). Writer-director Edmond Pang certainly knows his way around the crime genre, having penned the original novel upon which *FULLTIME KILLER* was based, and co-authoring a number of tight and efficient gangster thrillers for director Billy Chung. Here he provides a slick and beautifully realized caper flick, complete with brilliant variations on all the genre's clichés: the gunfight escape from the brothel, the elder brother in prison, the potential traitor among them, the fatal flaw and ultimate pursuit. The difference here is the nature of the caper: while the wives of four men are away on a one-day vacation, the men have planned an elaborate day of clandestine philandering. Pang relates their exploits in the form of a suspenseful crime story, resulting in a dazzling gangster parody. Eric Tsang plays the big brother and mastermind of the scheme; Teresa Mo is the sharpest of the wives and the first to realize that something is amiss. The copious cameos alone make it a joy to watch (Sammo! Alan Tam!), with Tony Leung Kar Fai and Sandra Ng particularly outstanding. In the interest of completeness, I'll mention that Pang's previous gem, *YOU SHOOT, I SHOOT*, has achieved that highest of honors, having a porn movie rip off its title. **YOU FUCK, I SHOOT**, featuring an excellent parody of the original logo, is a unique little freakshow that follows the time-honored pattern defined by Kroger Babb, et al.: youngsters are interviewed about their usage of "fing tao" (ecstasy), followed by "dramatizations" and finally some moralizing about drug use (conclusion: it's bad). The re-enactments consist of ugly people engaging in softcore sex—with the women mostly unconscious or nearly so. In the interview footage, clubgoers reveal that Shenzhen is preferable to HK for partying, since the drugs are cheaper and more plentiful (even the waiters sell them), the girls are looser, and there are no undercover cops. Shot on video, it's available on unsubtitled VCD only. **NAKED AMBITION** is a creative new type of category III flick. Writer Chan Hing Kar's series of middlebrow sex comedies starring Lau Ching Wan and Louis Koo for director Patrick Leung has run out of creative steam (witness the uninspired *GOOD TIMES BED TIMES*); here he amps up the raunch for director Dante Lam. Inspired by the true tale of two entrepreneurs who struck it rich by publishing a magazine devoted to HK's sex trade, it begins with Bey Logan interviewing Louis Koo in a room full of dozens of topless women. From here we flash back to nerdy, inexperienced Louis and Eason Chan losing their jobs in the publishing industry and deciding to start a porn mag. Knowing nothing about the subject, they are quickly introduced to a cross section of iconoclastic and amusing characters: Tats Lau as a tough triad boss; Matt Chow as a smarmy pimp; Jo Kuk as "Titty Bird," a solo prostitute that they turn into the star hooker of Chungking Mansions; and Josie Ho as "Tess Tickles" (as in "testicles"), the "Kenny G of oral sex." Throw in a little social commentary, some nudity on the Tsing Ma bridge, a cameo from Danny Lee, and a karaoke version of a popular Roman Tam song with lyrics changed to bawdy sex talk, and you've got the formula for a highly amusing 90-minute comedy. Unfortunately the film lasts almost two hours, by which time it has more than worn out its welcome. The final half hour is largely concerned with a rift between the two partners their inevitable reconciliation, and basically belongs to another, lesser film. **FU BO** is a challenging and ambitious indie film about people who spend their days dealing with death in Macau. The title, translated as "Uncle Fu," is the slang name for mortuary assistants who clean and dissect corpses. Several stories are told, or rather several scenarios unfold; this isn't storytelling in the conventional sense. Instead, characters and incidents are presented with little or no context, and their relation to one another is only gradually revealed. In addition to morgue attendants,



SLOW FADE

the film introduces a dirty cop, a gangland killer, and a man hired to observe and cook for death row inmates in their final days, and it features guest performances from Anthony Wong and Eric Tsang (as prisoners awaiting execution) and Alien Sun. Scenes of nudity, gore, and dissection resulted in a category III rating, but despite sequences like the removal of a baby sewn into a man's stomach as triad retribution, this isn't a genre flick; it's a somber, impressionistic intellectual puzzle. The DVD has a very soft, VCD-quality image. **NIGHT CORRIDOR** is another decidedly non-mainstream film, written and directed by Julian Lee, based on his novel. Weird and atmospheric, it stars Daniel Wu as a bitter, tormented artist who reluctantly returns to Hong Kong after his twin brother is killed by wild monkeys. Once back he discovers that his brother was using his identity, and reality begins to fold in on itself as the brother's girlfriend transfers her love to him without missing a beat and the personality of the twins becomes confused. Complicating matters are a priest who molested Daniel as a child, and Daniel's dangerously unstable mother. The beginning is genuinely creepy, a psychological horror story that borrows heavily from Polanski—first *REPUSSION* and *THE TENANT*, and ultimately *ROSEMARY'S BABY*. Unfortunately, every single character is a raving psychotic, and the increasingly abnormal goings-on begin to wear thin after a while. Wai Ying Hung as the mother gives a thoroughly unnerving performance as a woman unhinged, but when her every scene has the same hysterical edge, the viewer quickly becomes inured. As in every Julian Lee story, there's

an unhappy gay subplot; in the interest of completeness, I'll mention that his first (co-written) screenplay, **CHAOS BY DESIGN** (1988), is currently available on a Mandarin-dubbed DVD from Taiwan. Cherie Cheung is secretly in love with her best friend, Cecilia Yip; Alex To is a fashion designer who joins a largely homosexual firm. Alex and Cecilia fall for one another, but each thinks the other is gay. It's a generally lightweight comedy of errors, made more interesting by cleverly interpolated cross-dressing and some witty twists on the gender-bending HK romances of the 1960s that frequently starred women in male roles. **AWAY WITH WORDS** (1999), the sole directorial effort by ace cinematographer Chris Doyle, is an experimental portrait of a gay protagonist on a desperate search for... something. Australian expat Kevin Sherlock is a bar owner in HK and the king of party animals. On rare occasions he wakes up and knows where he is and how he got there, but for the most part his memory is an alcoholic haze. Tadanobu Asano has fled Japan to escape unhappy memories, and winds up crashing in Kevin's bar. The film is in part an ode to booze, a Bukowskian celebration of the poetry of drunkenness: lying on the floor, Kevin declares, "I remember this ceiling," while Doyle's dedication in the credits proclaims, "beer is life!" Utterly gorgeous (of course), the film is a terrific character study in multiple languages (English, Japanese, Cantonese), with an eclectic soundtrack spanning Gibo Matto to He Yong. **SLOW FADE** (1999) is the only film to date directed by the talented Daniel Chan Fai, better known as a cinematographer for Billy Chung and Marco Mak. Like both of those directors, Chan is a master of low-budget atmospherics, and *SLOW FADE* is an excellent examination of the criminal food-chain in urban Hong Kong. Ken Wong is a suicidal drug addict, introduced in the most (only?) accurate drug-taking scene in HK film history. Jimmy Wong is his best buddy, who shepherds Ken to another level of criminality. Josie Ho is the disturbed lass who meets Ken in the hospital and takes a fancy to him. This is the performance that put Josie on the map and announced her as an actress to be reckoned with. The familiar plotline is nothing to get excited about (Ken gets into the business, Ken wants out of the business, the boss don't wanna let him go, and by the way, guess who killed your woman?), but the artistry and technical craftsmanship are top-notch, providing a skillfully rendered, serious look at modern drug dealers. Previously available on HK VCD and Mandarin-dubbed DVD, the film has been given a classy DVD release in Germany by the esteemed Asian Film Network, complete with soundtrack CD including the theme song sung by Josie. Jimmy and Josie later reunited for the outstanding short *TAI TAI*, directed by Nicholas Chin.

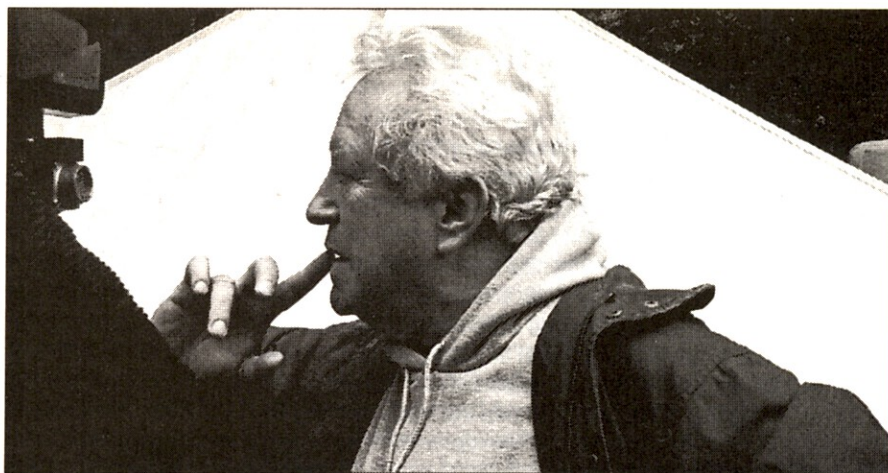
For more of my relentless rambling on films from the orient, check out *Asian Cult Cinema* magazine and the following recent books: Steven Jay Schneider's *FEAR WITHOUT FRONTIERS* (a superb tour of international horror cinema, containing my chapter on South Korea), Tom Weisser and Yuko Mihara Weisser's *JAPANESE CINEMA ESSENTIAL HANDBOOK* (still the definitive Japanese genre guide, now updated and including my article on Takashi Miike), and Jeff Yang's *ONCE UPON A TIME IN CHINA: A GUIDE TO HONG KONG, TAIWANESE, AND MAINLAND CHINESE CINEMA* (the entire history of Chinese cinema in a nutshell).

PV

ROBERT DOWNEY (SR.)

Interview by Matt Moses

Picture of Downey by Elliott Curson



If Robert Downey Sr. never found a home within the experimental filmmaking scene, it's because he included a degree of humor in his movies rarely found in his artsy contemporaries. If he never found a home with mainstream audiences, it's because his style tends to wander way, way far out. Now, from a privileged distance, his films find comfortable homes close to both neighborhoods, with the visionary filmmaker himself the good-natured landlord trying to gentrify the disparate environs. Aside from his landmark films PUTNEY SWOPE and GREASER'S PALACE, the majority of Downey's better output has remained difficult to see, perhaps explaining why he's rarely given credit for his innovations. His return to form with HUGO POOL and the promising rumors about his follow-up production may spark a much-deserved revival and change the books somewhat. Downey is an auteur of the best kind, with a vision both clear and warped, who needs much closer attention.

Downey was born in 1936 in Manhattan as Robert Joseph Elias. By age sixteen he had taken his stepfather's name, dropped out of school and entered the army using a fake birth certificate. The army may not have been the best choice for Downey — his independent spirit wound up getting him into all sorts of trouble — but some formative experiences led him to begin writing. "I hated my life. I just wanted to get out. Back then, 1952-3, the whole idea was, if you could get into the service, that meant you'd be wearing a uniform, and when you came home on leave you could get girls, we thought.

I was a wise guy asshole, and ended up with too many court-martials. While I was in the stockade, the sergeant was pissed off at me for some reason, and said, 'You're going to be by yourself for a while, but here's a notebook and a pen. Maybe you should write something.' By the time I was 19, I was thrown out of the army. Thank God."

Downey returned to New York where he took a job waiting tables at the legendary Village Gate, a New York club known for employing struggling artists. Around this time, Downey began writing plays, produced well off-Broadway. Many of these starred his wife Elsie, a versatile actress who would later become an inner-circle member of Downey's stock of unusual actors. "Elsie was a friend of my sister. I always liked her. I asked her to be in one of my plays, because I knew she could act and be funny. Then she was planning to go away to do summer theater up in Massachusetts, and before she went, we decided to get married."

The chronology gets cloudy here, but some time in the early 60's, Downey directed the silent short BALL'S BLUFF, a rewrite of the Rip Van Winkle story about a Civil War soldier who wakes up in the 1960's. By all accounts, this lost film sounds like many of the underground shorts coming out of New York City at the time from

the likes of Robert Nelson and Ron Rice. Various sources date the film between 1961 and 1964. In 1963, Robert's daughter Allyson was born. The early 1960's were a good time to make eclectic, artistic films, and New York was a great place to do it. Downey soon found himself a part of an already thriving underground filmmaking scene. "You felt like you were all in it together. People used to lend each other equipment, and give each other extra film. In a strange way, the thing that held it together was a column in the Village Voice by Jonas Mekas. He was like encouragement central. I used to kid about him because he was so revered. Then when he gave me a couple of nice notices, it helped me a lot."

Downey met more young struggling artists through the Village Gate and other connections. Someone came along who owned a camera and Downey's first feature-length film, BABO 73 (63), followed. From here on in, Downey had entered the film business full time, for better or for worse. "Taylor Meade played the President of the United States. He had a right-wing advisor and a left-wing advisor who kept switching positions all the time. He pushes the nuclear button and we had stock footage of missiles going up in the air. Then they froze and the voice of God gives him a lecture on manners. It was a very funky movie. That was kind of what really put me where people thought maybe I could do something." Aside from beloved underground film star Meade, BABO featured Lawrence Wolf, a bald mensch character actor who would go on to act in six other movies for Downey, the first member of the small stock of eccentrics the eccentric director would keep around to fill his unusual roles. Downey met Wolf at a bar and recruited him for the movie; he apparently liked acting and stuck around for another half dozen films.

As Downey's filmmaking branched out over the next decade, he picked up a number of other unusual faces. This quasi-stock company improves Downey's work as a whole, especially as by working with the same actors repeatedly, he's able to find people who actually understand the material — think of Preston Sturges's use of character actors who appeared in film after film of his and always nailed the part. BABO also matched Downey with composer-director-renaissance man Tom O'Horgan for the first time. O'Horgan would collaborate on a number of Downey projects before finding fame and fortune directing Hair and Jesus Christ Superstar, and the Broadway production of Lenny.

"He's a great composer. He was actually a harpist who was the opening act for Lenny Bruce. Then he became the musical director of Second City in New York. He directed a reading of one of my plays and then he became the busiest director at the Café la Mama."

Despite a minute \$3,000 budget, BABO became a regional hit

with the assistance of a favorable review from Brendan Gill in the New Yorker, and ran at the Garrick Theater on Bleeker Street for many months.

Downey's next directorial effort was SWEET SMELL OF SEX (65), a lightweight sexploitation film that played to the 42nd Street raincoat crowd. "A guy came to me and said, 'I want to make an exploitation movie, and I need a script, and I need it fast.' I said, 'Pay me cash.' My wife was about to give birth, and we needed the hospital to be paid. I came up with this idea where a girl came from Indiana for the summer, and she would pay for her vacation by having sex with guys and then go back and teach school. The whole idea was every time she would have sex, something would go wrong, like the guy would have a heart attack and she wouldn't get paid. During the whole film there was this really nice guy following her around. He doesn't know she's selling herself. Finally at the end of the film, he strangles her. I found the star when I was working at the World's Fair, loading chemicals for actors to do tricks for the audience at the Du Pont pavilion. There was a beautiful girl who worked there, so I asked her if she wanted to do it. It opened on 42nd Street, and it started to get an audience of people finding it amusing. The jerk-off guys didn't quite get it. I guess it was more fun than it was sexy."

Downey did some other work for hire around this period, including shooting (but not directing) the short A TOUCH OF GREATNESS (64), for which O'Horgan received a composer credit, and a PSA film LITERATURE AU-GO-GO (66). The best way to understand these entries in Downey's filmography is the birth of his son, Robert Jr., in 1965 — these films paid the hospital bills and kept the family solvent while Downey plotted his next move as New York filmmaking's underground jester. The maverick director's next creative success came later that year with the brilliant CHAFED ELBOWS (66 - PV #36), perhaps the most artistically successful feature film from the first era of New York underground filmmaking. George Morgan plays Walter Dinsmore, a reluctant everyman who, within the film's all too brief duration, must confront the woes of male pregnancy, incest, murder, death (his own), experimental filmmaking, poetry and pop stardom. "(Morgan was) an actor I saw around at Off-Broadway stuff. He was a friend of a friend of my wife's, who was a comedian. A real off-beat pro, and a pleasure. He worked very hard, was always devoted to the project. All the times I worked with him, he put a lot of thought into it. I think about George a lot, because without him I couldn't have gotten CHAFED ELBOWS done. We couldn't shoot for weeks because there wasn't any money. I'd round people up, and when I'd call him and tell him, he'd be right there. I'd tell him to meet me on a certain corner and he'd be there."

Elsie Downey plays just about all of the female characters in the movie: Dinsmore's mother, his sister, a girl he meets while catering a Bar Mitzvah, and a dozen other parts. She was pregnant with their second child during production, so the amount of energy she

puts into each personality is yet more impressive. Lawrence Wolf also plays a number of parts, from a no-bullshit psychiatrist to a madly gesticulating street loony. The film is comprised almost entirely of black and white stills, with the occasional transition into motion film. Dinsmore dies and goes to the gates of heaven — a courtroom with a sultry Mary Magdalene (Elsie Downey) and a Filipino midget as God. The movie briefly switches to color until God casts Morgan right back into the world. This type of jarring counterpoint typifies the film's erratic rhythm, a Downey touch that makes the ride bumpy yet enjoyable. According to Downey, Tom O'Horgan's eclectic score was recorded in a day with non-professional musicians. It finds O'Horgan at his most iconoclastic, switching from straight jazz to experimental honking within a few bars. When our hero Dinsmore briefly becomes a pop star, the sound-

track switches to a couple stomping R&B numbers, "Hey Hey Hey" and "Yeah Yeah Yeah," with some choice Downey lyrics:

Hey, Hey, Hey, Hey, Hey, Hey!
Where's your black leather negligee?
Hey, Hey, Hey, Hey, Hey, Hey!
Where's your black leather negligee?
I love it when you wear it, my heartstrings go
aflutter.

I love it when you lacerate me my back feels just
like butter.

Dinsmore had previously indicated his lyrical ability during a brief foray as a poet:

Knees, knees, knees.
I met my miniskirt nymphet on a cross-Atlantic jet
flight.
When we arrived in Barcelona,
We were very surprised
Because Barcelona was where we took off from.

Downey's a master of the travesty, deflating established traditions with a handful of stills and some toilet humor, but always indicates that he could pull off the real deal if he ever wanted to. Dinsmore meets a Nude Lady who recommends he namedrop a couple of big underground directors — Jesus Mekas and Gregory Miraculous — in order to get a part in the latest New York experimental film. In the ensuing scenes of a rag tag hoity-toity film production, Downey shows both reverence and distaste for

this newly chic genre. "You would look at things and say, 'Hey, there's something,' but then two hours later, it's the same thing. It was educational, but boring, to say the least. But at least it was an alternative."

CHAFED ELBOWS opened at the Bleeker Street Cinema, where it played for ten months on a bill with Kenneth Anger's SCORPIO RISING. Although it failed to make it out of New York on the initial run, it had enough hype to warrant a paperback book from Lancer in '67, with a "foreword and backward" by Downey. Through the success of CHAFED ELBOWS, Downey landed a job with Robert Bergman at Filmex, a company producing films for ad agencies. He created some highly experimental commercials (one of which featured Robert Jr. in what must have been his first film appearance). Downey's year-long stint in the ad industry would later become the



CHAFED ELBOWS

inspiration for PUTNEY SWOPE, his best-known film from this era of his career.

But first, Downey released NO MORE EXCUSES (68), a collection of some of his earlier short films and some new material about singles bars in New York. "That's five shorts interwoven with each other in one film. I had things laying around and decided to put them all in one film. It did well, it got some nice reviews. Then Robert Kennedy got shot. One of the shorts in that was about the assassination of President Garfield (played by Lawrence Wolf), so it didn't go over too well after that. It ran a couple of months at the Bleecker."

Downey doesn't think of himself as an actor, but around this time he also made his first couple of appearances on the other side of the screen - in Peter Locke's YOU'VE GOT TO WALK IT LIKE YOU TALK IT OR YOU'LL LOSE THAT BEAT (68) and Paul Bartel's infamous short NAUGHTY NURSES (69). Then came PUTNEY SWOPE, which of his films from this era has had the longest and strongest life. The roots of this revolutionary satire came from an experience Downey had while working at Filmex.

"There was a black guy working there who said, 'Bob, you and I are doing the same thing, and you're getting more money.' So we went to see the boss together. I said, 'Why am I making more than him if we're doing the same thing?' He said, 'If I gave him a raise, then I'll have to give you one too ...' I thought, 'Oh my God, this is dialogue.' That started the script for PUTNEY SWOPE." But this being a Bob Downey movie, the racial tables get turned in his story. In PUTNEY SWOPE (69), an ad agency board accidentally elects black Music Director Putney Swope (Arnold Johnson) as their new Chairman, and the universe gets briefly tipped on its head. Swope fires most of his white coworkers, brings in a new crew of black militants, and pioneers a new style of experimental advertising (not unlike Downey's Filmex commercials as he describes them).

PUTNEY gleefully places social commentary and sharp comedy in the same basket. Again, Downey's balance of art and satire keeps his film away from the pretentious arthouse ghetto. The jokes are almost always clever or witty - Downey's a big fan of playing around with words - but also somehow divinely inspired, not bogged down by the immediacy of the humor. Antonio Fargas's (PV #15) character The Arab is an excellent example. This cane-wielding eloquent loudmouth runs around the company talking about bringing down the Man, all the while looking out for his own needs and interest like any other watered-down radical. But within Downey's dialogue and Fargas's frenzied performance lies surrealism that places this figure well beyond the immediacy of social commentary. Downey's casting ability is not to be sneezed at, and for this film he brought a few people back whom he already knew could play some difficult parts. George Morgan from CHAFED ELBOWS has an understated role as one of the last white executives to hold on to his job, and actually winds up reenacting Downey's Filmex conversation when he complains that he's not making as much as his black coworkers. Lawrence Wolf plays the advisor to the President of the United States (played by midjet Pepi Hermine). Allan Arbus, recently divorced from his wife Diane, has his first of a string of roles in Downey films. Allen Garfield does his brilliant schlub routine as the son of the agency's

recently deceased chairman. Fargas's performance is especially memorable; in his long and varied career, he's always played his roles to the hilt, but this is one of his rare appearances in a decent movie.

Star Arnold Johnson has a great look, but working with him proved something of a challenge due to his inability to remember his lines. This almost proved the end of Johnson's involvement in the film. "The cameraman called me over and said, 'Look through the eyepiece, I have a close-up of Arnold right now.' I looked through there and said, 'Arnold, can you run a few lines?' Of course, he didn't know them, so he was just talking. As I was looking through the eyepiece, the cameraman said to me, 'You could put anything in his mouth, because it's hidden by the beard.' So I did." Downey overdubbed his own gruff, commanding voice and solved the problem by just making the movie that much crazier - and Johnson's heavy beard does make it impossible to tell that the voice does not match. PUTNEY'S script is every bit as witty, inventive and experimental as Downey's earlier work, perhaps made slightly more accessible because of its linear plot. Although the film was a hard sell at first - countless distributors wouldn't touch it - it wound up making something of an impact after its New York opening. "It was taken around to every distributor and nobody wanted it. They all asked me if I was kidding. I had one more screening with a producer, and Don Rugoff walked in. He owned Cinema 1 and 2 over on 3rd Avenue, the Plaza, the

Paris, a bunch of theaters, and was also a distributor. He was late, and I didn't want to let him in. I said, 'Where are your manners?' He said, 'The screening's for me, buddy.' Two or three weeks later the film was in the theater and it was packed. He did it."

PUTNEY became something of an underground hit, and was Downey's first film to make it out of New York. Reactions to PUTNEY run the gamut; naturally, the film has a strong cult following as well as a fair share of strong critics. Confusingly, Downey says that people have told him, most notably after a speech at Temple University, that PUTNEY inspired them to get into the ad business. "Also, when that movie came out, a lot of people thought I was black." PUTNEY's unexpected success granted Downey a little clout. For his next feature he took a play he had written a decade previously to United Artists, who had made some money off the Canadian distribution of PUTNEY. They were obviously uncertain what they were getting into when they agreed to do POUND (PV #36), Downey reports that after an early screening, one studio executive said he was under the impression that the film was to be animated. However, in 1970, American feature filmmaking was at its experimental peak, and after EASY RIDER, all the studios were eager to find the next underground hit.

POUND is set primarily at a New York City dog pound. The dogs (and one penguin), all played by human actors, struggle to come up with an explanation for their impending extermination. Their behavior and conflicts seem somehow more pure, certainly clearer, than human conflicts. It allows for an unusual approach to dialogue, mostly based upon the assumed short attention span of dogs, such that one line rarely relates to the next.

Intercut with this story is the tale of the Honky Killer, in which a wealthy white playboy terrorizes New York with a series of murders, ostensibly committed by a black man singling out whites.



Downey frequently works with concurrent storylines but this film binds the stories thematically. The dogs waiting to die match the fear of each member of the city plagued by a serial killer, the familiar feeling that today may be the day somebody takes your life. Since this is a Robert Downey film, the social commentary avoids pedantry, much less suggesting a solution, in favor of a somewhat cheerful portrait of chaos.

Among the cast are George Morgan, Elsie Downey, and Lawrence Wolf, who plays a mean Mexican Hairless, Antonio Fargas as a greyhound, Don Calfa an Italian terrier, and Stan Gottlieb a boxer. Carolyn Cardwell, also in *SWOPE*, plays the stone-faced guard. Robert Downey Jr. shows up briefly as a puppy and speaks his first on-screen line. L. Errol Jaye (Downey's original choice for the title role of *PUTNEY SWOPE*) appears as the police chief on the tail of Honky Killer James Green. *POUND* received an X rating for its language content, which undoubtedly hurt the film's box office performance. UA put it on a double bill with *FELLINI SATYRICON*, but unfortunately even this failed to save it. It was quickly in and out of the theaters. Many of the big studios at this time were trying to come up with countercultural hits, with mixed results — it seems here that UA didn't realize what they were getting into, and wound up with a product that they didn't know how to promote. UA doesn't seem particularly interested in maintaining the film's vitality, and as a consequence it has remained difficult to see for the past three decades. "UA denies that they have it. They were ashamed of it. The head of the studio said it was 'a disgrace.' That was tough to take, because I really liked that movie. It did no business."

After acting as second unit director on *COLD TURKEY* (71), Downey began developing another masterpiece, *GREASER'S PALACE* (72). This film, an uncommon tale of Christ in a Western, represents Downey's world at its most extreme, where people yell riddles in the street and click their heels when the mood strikes them.

Downey says his mixed religious background was the source for this unusual parable. "I actually had a scene in the Bible to open the movie where Jesus can't finish making a chair at his father's carpentry shop. He's just a bungler. Being Jewish and Irish, the absurd Old Testament and New Testament Christian ethic was there." Within minutes of the opening titles, Seaweedhead Greaser (Albert Henderson), all around bigwig and proprietor of the only show in a no-horse town, puts a bullet in the back of his son, the unpopular Lamy 'Homo' Greaser (Michael Sullivan). Then a song and dance man (Allan Arbus) literally falls out of the sky and starts to resurrect while making clear his intent to make it big in showbiz. The boss's dancing prima donna daughter Cholera Greaser (Luana Anders) wants none of this. Meanwhile, in an apparently unrelated storyline, a family traveling through the desert finds themselves victims of brigands, leaving only the mother (Elsie Downey) to struggle across the harsh landscape to save herself. From here, things necessarily become complicated.

Downey's casting of *GREASER'S* shows yet another touch of brilliance. George Morgan is back again, this time as Henderson's sidekick, who can't seem to keep his tongue in his mouth; it's one of Morgan's subtlest performances, and really demonstrates the range of this underrecognized actor. Other Downey regulars include Lawrence Wolf, Stan Gottlieb and Don Calfa. Toni Basil (in *EASY RIDER* with Luana Anders) plays a topless Indian, Robert Downey Jr. and Jack Nitzsche both show up briefly, and the resident midget

is Hervé Villechaize, whom Downey found a challenging coworker. "He would walk around Santa Fe, when he would run into me on the street he would say, 'Don't dub me, don't dub me, don't dub me,' over and over. I finally said, 'What are you talking about?' He said, 'I did a James Bond movie, and they dubbed me, they dubbed me.' That was the extent of our relationship."

This film marks Downey's first meeting with Jack Nitzsche, which sparked a collaboration and friendship that would last long through Downey's career. "One of the girls in the film said, 'I know a composer. The Rolling Stones love him.' I said, 'Well, I'm desperate. Let me meet him.' So I sent the script over to him, and he showed up. He was a *PUTNEY* and *POUND* freak, so it was easy." Nitzsche's score and musical numbers further enhance the hodge-podge of styles. Nitzsche has the same composition sense as O'Horgan, cramming disparate musical sources into the same piece, here from ragtime to contemporary electronics. *GREASER'S PALACE* has frequently been compared to *EL TOPO*, released just a few years earlier — both films revolve around unconventional Christ figures roaming around the desert. Some sources describe *GREASER'S* as a parody of *TOPO*, but its roots were planted before Downey was aware of Jodorowsky's work. "I saw that after I wrote the script and I couldn't turn back. *GREASER'S PALACE* is the sister

of that movie, rather than the brother." *GREASER'S* found Downey at one of his artistic peaks. It's certainly the most accessible, readily enjoyable film of his underground era. It boasts moments of inspired humor and sublime imagery (especially the concluding sequence, an electronic score over a setting sun that out *ZABRISKIE POINTS* *ZABRISKIE POINT*).

After their successful collaboration on the songs for the film, Downey and Nitzsche wrote and recorded an album together for Warner Brothers in 1971. "I did the lyrics and it took me to Nashville. I was the producer, he was the artist. He said anybody could produce a record. I said 'I don't know anything about music,' and

he said 'Somebody's got to help me sing this shit.'" Despite Downey's lack of experience with music production, the result has a nice solid sound, no doubt helped out by the legendary Nashville session musicians who played on the recording. The lyrics have a surprisingly sentimental quality, something rarely present in his filmmaking at that time, but work quite well with Nitzsche's reworking of the California studio pop sound. Unfortunately, Warner Brothers shelved the album for a long while until a recent limited reissue by Rhino Handmade.

Soon thereafter producer Joe Papp, a fan of *GREASER'S PALACE*, invited Downey to film a play then on Broadway, David Rabe's *Sticks and Bones*. Papp was working on a series of Shakespeare productions for CBS, and managed to sneak this unusual play, a comedy about a disturbed Vietnam vet, into the series. Downey agreed, but surprisingly suggested that they take out the humor and lean toward a heavier tone. The filmed version of *STICKS AND BONES* (73) is about as heavy as it gets, typical of the narrative fare dealing with the alienated Nam vet. Soldier Cliff De Young returns from the war blind, to a family who have a hard time dealing with his personal demons, especially when they actually begin to physically materialize in the house. Naturally, the parents react poorly to cohabitating with the ghostly spectres of dead Vietnamese and American soldiers. This was not standard network fare, so CBS nixed it. "It got thrown off the air, then the POW's starting coming back, the troops from Vietnam. So CBS put it on



GREASER'S PALACE

61 BALL'S BLUFF (short) P/D/S/act
 63 BABO 73 - P/D/S
 64 A TOUCH OF GREATNESS (short) cine
 65 SWEET SMELL OF SEX - D/cine
 66 CHAFED ELBOWS -P/D/S
 LITERATURE AU-GO-GO (short)
 edit/cine
 68 NO MORE EXCUSES - D/S/act
 YOU'VE GOT TO WALK IT LIKE YOU
 TALK IT OR YOU'LL LOSE THAT BEAT
 - act
 69 PUTNEY SWOPE (Rhino) P/D/S
 NAUGHTY NURSE (short) act

70 POUND (Shocking) D/S
 IS THERE SEX AFTER DEATH? - act
 71 COLD TURKEY - 2nd Unit D
 72 GREASER'S PALACE - D/S
 73 STICKS AND BONES (CBS) D/S
 75 MOMENT TO MOMENT/ TURQUOISE
 TO TAOS
 80 UP THE ACADEMY (Warner) D
 THE GONG SHOW MOVIE - S
 82 AMERICA (Sony) D/S
 83 RAGE - S
 85 TO LIVE AND DIE IN L.A. (MGM) act
 THE TWILIGHT ZONE - D - 2
 episodes, act in one

88 RENTED LIPS (Avid)
 JOHNNY BE GOOD - act
 MOVING TARGET (tv) act
 90 TOO MUCH SUN (RCA/Col) D/S
 93 TALES OF THE CITY - act
 HAIL CAESAR (Prism) act
 THE LAST PARTY - as self
 96 THE SUNCHASER - voice
 97 HUGO POOL - D/S
 BOOGIE NIGHTS (NL) act
 99 MAGNOLIA (NL) act
 00 THE FAMILY MAN (MCA) act
 01 STRUT! (doc.) edit
 04 FROM OTHER WORLDS - act

the air with no commercials for two hours. It's a nasty piece. The letters that came in thanking Joe and CBS were overwhelming. My family and I went to a motel to watch it, and it was like we were the only people in the world. This couldn't be on television." The movie aired once, then later reran on PBS. Since then, it has remained essentially impossible to see.

Downey's next project, TWO TONS OF TURQUOISE TO TAOS, alternately known as TURQUOISE TO TAOS, JIVE, or MOMENT TO MOMENT (77), took several years to complete and only screened a handful of times. Downey was at his most maverick and experimental when he shot this plotless film. It leaps from world to world within a few short cuts, then will reference characters and places previously mentioned as if they should be second nature to the casual observer. Characters like Sonny Lamatina (who, much liked Godot, gets talked about a lot but never shows up) and places like Jive or Taos loom on the periphery of this constantly confusing film, implying a narrative that does not really care to exist. The unconnected sequences feel like sketch comedies without punchlines, as if Monty Python temporarily did not need to prove how well educated they are, or if Jonas Mekas edited the Playboy jokes page. Although Elsie Downey starred in TURQUOISE, again in dozens of different roles, by the time the film wrapped they had divorced, and she gave up acting entirely shortly thereafter. It's really unfortunate as in her final film with Downey, she again proves herself doing the gamut of New York types, from yenta to diva. She's the most prominent figure in the film, although many of Downey's other collaborators show up along the way, including Lawrence Wolf and George Morgan. Jack Nitzsche created a score out of discards from earlier films. The film was completed around 1975, but it was a hard sell and only screened a small handful of times, notably at the Telluride Film Festival.

The rest of the 70's proved a creatively thin era for Downey. He spent some time working on screenplays (including Chuck Barris' THE GONG SHOW MOVIE - PV #28) in Hollywood and New York, but did not come up with anything worth remembering, or at least anything he cares to remember. TURQUOISE would be the last Downey gem for two decades, leading to a string of flawed rhinestones. "My movies probably headed in the wrong direction parallel to taking drugs, because I had such an addictive personality. My stuff became cold, and unemotional. It was never that emotional before, but it became even less so. The writing was never what I thought it should be." Next came the infamous Mad Magazine movie UP THE

ACADEMY (80), a weak comedy on the foibles of a handful of rebellious teenagers at military academy. This one is clearly the rose in the director's side. Mad Magazine and star Ron Leibman both must have felt the same way as they both paid to have their names removed from the credits. Aside from Antonio Fargas in a small embarrassing role, all of Downey's regulars are conspicuously absent from the cast (although his kids both got small parts). Of the young cast members, only Ralph Macchio went on to greater things. Other decent actors making fools of themselves include Tom Poston, Barbara Bach and Leonard Frey.



In '81, Downey married his second wife, writer and actress Laura Ernst. "I met her here in New York, then I went to L.A. to work on a film called TO LIVE AND DIE IN L.A. (85). Friedkin hired me as an actor and also to make a film about the making of the film. We went to California together. She hated it out there. She was not a negative soul. She just said, 'This is too depressing.'" AMERICA (PV#39), a barely plotted comedy about a struggling independent television station and a janitor turned millionaire, has a small handful of isolated laughs but for the most part goes best unmentioned. Zack Norman stars as the loser TV reporter looking for a scoop, with appearances from Michael J. Pollard, Richard Belzer, Robert Downey Jr. and Michael Sullivan in supporting

roles. Although the film was completed around '82 or '83, it sat on the shelf for a while until it received a minor, untriumphant release in '86. Downey co-wrote the TV movie RAGE (84) with Laura Ernst for another director, his friend Pablo Ferro, and directed a couple of episodes of the resurrected TWILIGHT ZONE series.

Martin Mull hired Downey to direct his RENTED LIPS (88), an uninspired comedy filled with Mull's typical self-loathing and little of Downey's anarchic humor. "It was a job. When I walked into that, I was basically told who the actors are. I got my kid in it. He was the best thing." The tired plot has Mull producing porn for hire in order to fund his dream project Indian Farming Techniques. He tries to spice things up by adding song, dance and Nazis with predictable results. Downey Jr. has a great role as a cocky porn star, and puts in one of the film's more spirited performances. Dick Shawn, who plays Mull's crew, died before the end of the year. Other performers of note include Jennifer Tilly, June Lockhart, Eileen Brennan, Shelley Berman and Edy Williams.

RENTED LIPS marked the end of this era of Downey's sub-par work. He's generally reluctant to talk about these movies, preferring instead to rely on a quote from Sean Penn's character in HUGO POOL: "If words could speak, I'd still have nothing to say."

TOO MUCH SUN (91 - PV #39), an unnecessarily complex comedy of errors, shows some signs of a return to form. Although far from a great work, the film was certainly Downey's best since TURQUOISE TO TAOS. Downey shows about as much enthusiasm for this film as he does about much of his 80's work. "I wrote that with my wife, but it was somebody else's story. It wasn't great." The plot does not make much comic innovation: homosexual bon vivants Eric Idle and Andrea Martin struggle to produce an heir to guarantee their inheritances, unaware that they've already got a couple offspring, ne'er-do-wells Ralph Macchio and Robert Downey Jr. The laughs come occasionally, but never powerfully. Spirits must have been high on the set, because most of the cast has something to contribute, especially and typically Downey Jr. The supporting cast features Jennifer Rubin, Howard Duff and Laura Ernst (Mrs. Downey).

Downey wasn't much enjoying L.A. and was eager to get out. Unfortunately, around this time his wife was diagnosed with ALS, and relocating became difficult. During this time, Downey kept a low profile on the filmmaking scene, aside from a string of small acting roles. His next major project was the grossly undervalued HUGO POOL (97), a hysterical tragedy about loneliness, addiction and death in the backyards of Hollywood's extremely wealthy. Downey's genius lies in his ability to bring the absurd or, with this film, the melancholic to the highest levels of travesty, hardly ever banking on the easy lightweight laugh to keep things from getting too dark. "When my wife was dying of ALS, Chuck Barris gave us his swimming pool so she could float around every day. We used to say it'd be interesting to make a film about the pool cleaner who used to come by. So I wrote it with her as a 300 pound male pool cleaner guy. It was funny, but nobody would back it." Sadly, the disease that acted as the catalyst for their collaborative screenplay claimed Ernst's life in '94. Downey pushed forward with the project all the same, bringing along a profound sense of loss - and perhaps a deeper understanding of life's absurdity.

Star Alyssa Milano puts in a surprisingly strong performance as the hapless pool cleaner with far too much work to do in one day. In her efforts to get through the day, much like Dorothy she attracts a handful of eccentric companions: a useless mess of a father (Malcom McDowell - PV #38), a desperate gambler mother (Cathy Moriarty), an eccentric European director (Downey Jr.) on the lam for first-degree murder and arson, and a man dying of Lou Gehrig's disease (Patrick Dempsey, who has only one line in the entire movie). Instead of Oz, they eventually wind up at the racetrack where the wizard pays off and solves some, if not all, of their problems. Downey is at his most absurd since TURQUOISE with this film. The characters feel like the children of the cast of CHAFED ELBOWS. Sean Penn, as a confused hitchhiker, obsesses over McDowell's shoes, McDowell takes detours to help his junkie puppet get high, and Downey Jr. gets adopted by the parents of the film extra he has murdered. This surely is the same sort of world in which Walter Dinsmore can give birth to money, and it's a nice world to revisit a few years down the line. Downey is in the process of regaining a voice in this movie, so it has its clunky sequences - especially the warm conclusion in which people seem to have finally found themselves, and an awkward sex scene between Milano and Dempsey. However, there's enough to suggest that Downey's on the right path, and that his proceeding films will increase in quality.

Downey had small roles in Paul Thomas Anderson's BOOGIE

NIGHTS (97) and MAGNOLIA (99). In the late 90's, he met writer Rosemary Rogers. Their dark wits jived and they married soon thereafter. "A few years ago, my late wife's sister Christine called me. I had just moved back here, finally got out of L.A. She said she knew somebody, 'She's a writer, and you can see what she looks like right now because she has a book out. You can see her on the back cover.' Superficial guy like me, I ran down to the bookstore and liked what I saw, and said, 'That'd be great.' Christine's husband said, 'I think she's rich too.' I died. I said, 'Now! Get it done, quick!' The next thing I know I'm sitting with her at a place in the Village called Chumley's. She was pretty as could be. I said, 'I hear you're rich too.' She says, 'Are you out of your mind? I don't have a dime.' It turns out there's another Rosemary Rogers who's a romance novelist who has made millions."

After HUGO POOL Downey helped out on the editing of the independently produced documentary STRUT! (01). Directed by veteran Hollywood producer Max Raab, this feature-length documentary follows the activities of the Mummars, a crazed, dedicated group of Philadelphians who for the past century have organized a New Year's Day street parade fit for a working class Bacchus. Some sequences look like they were lifted right out of WAITING FOR GUFFMAN, only this is the real deal - we get packs of truckers and factory workers dancing awkwardly to musical numbers without a modicum of shame, all in the name of winning best in show. The

film has already claimed Best Documentary awards at the East Hampton and Philadelphia Film Festivals, and awaits a wider commercial release. Downey's work on STRUT! led to his current directing project, another Max Raab documentary set in Philadelphia, tentatively titled Rittenhouse Square. "It's a documentary about a park in the center of Philadelphia. The people who live around it have money, but they have an association to support the park. And so the park is very diverse - there are schizos, buskers, ogles, everything. We've shot footage of an eleven-year-old violinist and the hippest activist nun who finds shelter for homeless people. (Raab) gives me a



lot of freedom. I've never had this much fun making a movie. He and Joe Papp are the only producers I've ever worked with who make sense."

Although this is Downey's first documentary feature, he seems to feel right at home in the director's chair. Many of his early films have a documentary quality to them - especially in the way he makes use of city locations in CHAFED ELBOWS and POUND. He also talks about how working with documentary has given him a lot of opportunity to contemplate new stories, taken from real life but placed inside the world of Bob Downey. Hopefully this will return Downey to the same level of productivity and absurdity as in the previous peak of his artistic career. Downey's been developing Rockaway Bob, a semi-autobiographical follow-up to HUGO POOL. Based on the creative success of HUGO, and a promising cast (so far Steve Buscemi, Philip Seymour Hoffman, Ann Magnuson, Isabelle Huppert, Alan Arkin and Blythe Danner have all committed), we can expect a comparably exciting follow-up. "Maybe it's going to happen. I've never had anything go this far and not happen. It's really my favorite script in years, and the actors are perfect. I feel good about it." Downey readily admits to his cinematic mistakes, UP THE ACADEMY and the like, so it's obvious his vision is clear and that he'll be back on track for his subsequent films. So not only do we have an abundant handful of brilliant underground Downey classics from the 60's and 70's, but we can also look forward to more subversive classics to come.

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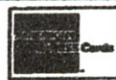


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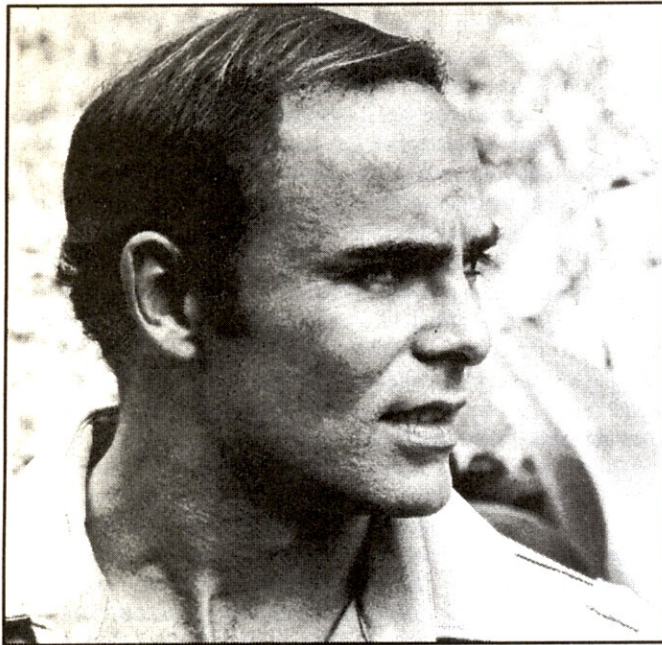
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JOHN SAXON

Interview by Rick Bayne

John Saxon has proven his acting worth starring alongside some of the biggest names in film — from Marlon Bando and James Stewart to Bruce Lee and Clint Eastwood. But he's also battled through cannibal, killer bee and beach monster movies. For more than four decades John has played in the good, the cult and sometimes the ugly and emerged as a true survivor of the acting world. John Saxon was born Carmine Orrico in Brooklyn, the first child of Antonio and Anna Orrico. His mother was born in Caserta, a small city near Naples in Italy. There's some confusion about John's age, partly due to his 'fiddling' of the dates for his first contract. "I was born on August 5, 1936. Many have it wrong because I made myself a year older to get a Universal contract at the start. If I had been younger it wouldn't have worked."

John's interest in acting started as a teenager and he enrolled in dramatic school in Manhattan and studied with Stella Adler while still at New Utrecht High School in Brooklyn. He also did some modeling. When he was 17 famous agent Henry Wilson saw him in a posed shot on the cover of *True Romances* magazine, signed him and renamed him. Just weeks after arriving in Los Angeles, he secured a contract with Universal Studios. After enrolling at the Universal studios acting school and several screen tests, his first two very small roles were in major releases directed by George Cukor. They were the Columbia comedy *IT SHOULD HAPPEN TO YOU* (54) starring Judy Holiday and Jack Lemmon (who was making his debut) and Warner Brothers Technicolor Cinemascope remake of *A STAR IS BORN* (54) starring Judy Garland and James Mason. John won his first real part as a rebellious youth in Universal's *RUNNING WILD* (55) with Mamie Van Doren. Bill Campbell co-starred as a cop infiltrating teenage car theft gangs. "That was just a brief part — breaking the ice for me. I was under contract at the time and luckily people liked what they saw."

He was third billed as a young sexual psychopath in the Universal Technicolor release *THE UNGUARDED MOMENT* (56) starring the former swimming star Esther Williams and George Nader. "That was my first role of significance. It was an interesting story and script that

could be redone quite well today." John played the football hero son of a misogynist father who was "filling the kids' head with bad thoughts about women." This led the teenager to lust after his teacher (Williams) and upset her life with a series of anonymous notes. John capitalized on that notice with further leading roles in mainstream fare, earning wide publicity and a "heart-throb" reputation propelled by regular coverage in teen-oriented movie magazines. "After *UNGUARDED MOMENT* I got a raise in my contract. I was enjoying real prosperity, although of course that was peanuts compared to today."

Around this time John was seen in one publicity photograph alongside a young Clint Eastwood, with whom he would co-star many years later. A lead role followed in *ROCK, PRETTY BABY* (Uni. 57), an attempt to cash in on the then fledgling rock'n'roll film industry. John played Jimmy Daley, the brooding, jive talking leader of The Dingalings, who pawns his medical books to buy an electric guitar so they can play a frat party. The music (written by Henry Mancini and played by studio aces) is mostly instrumentals and there's an ahead of its time scene with Jimmy smashing his guitar! Sal Mineo is the drummer, Rod McKuen is the singer/bass player, and Luana Patten is Jimmy's girl-



ROCK, PRETTY BABY

friend and Shelly Fabares is his sister. Edward Platt and Fay Wray were the parents. "That was aimed at a teen audience and it wasn't a bad script. It really broke the mold of beach films at the time and packed a lot of emotional heat." Describing his role as "the typical angry, disappointed young man" John led his musical band towards a big-time music contest. "It was very successful and they did a sort-of sequel, *SUMMER LOVE* (58), where I played the same character. That did okay too. That was in '56 or so and I was just happy to be working to justify my salary." In the sequel, which reunited most of the principal cast (but not Mineo), John led his band to a summer camp and was involved with Jill St. John. It was double billed with *THE BIG BEAT*.

Third billed in Blake Edwards' Eastmancolor, Cinemascope *THIS HAPPY FEELING* (Uni. 58), he falls for Debbie Reynolds while her attention is set on a famous older actor (Curt Jurgens). He found another prestigious project in Vincente Minnelli's *THE RELUCTANT DEBUTANTE* (MGM, 58) playing another romantic lead and co-starring with the likes of Rex Harrison and Angela Lansbury. The Metrocolor Cinemascope comedy was also his first of several roles opposite Sandra Dee (Alexandra Zuck). "Now I was in the big time. It was my first trip abroad - to Paris - it was a big film with a big director. It was really heady stuff." Although he concedes the film about classy British parents presenting their daughter to society failed

to ignite the box office, John says he loved the experience. "I made a lot of friends and enjoyed the experience of being in Paris. I met a lot of ladies, too," he adds with a laugh. **THE RESTLESS YEARS** (58), a Universal Cinemascope release saw John with Sandra Dee in a soap opera about two troubled small town teens and an over-protective mother. "Sandra and I were becoming like the new young players. They were grooming us that way." John was on the cover of the Jan., '59 *16* magazine along with (among others) Elvis, Ricky, Frankie, Sal Mineo, and Pat Boone.

CRY TOUGH (59) caused some controversy with its rather graphic (for the time) sex scenes but it also gave John one of his meatiest roles of the era as an ex-con lured back into the game by his old gang. The United Artists release was produced by Burt Lancaster's company "It was based on one of a series of novels by Irving Shulman. I was raised in Brooklyn and recalled seeing a film **CITY ACROSS THE RIVER** (49) starring Tony Curtis, based on the same series of novels. So I was in a sequel to a picture I watched about Brooklyn when I was in Brooklyn." The main characters had been changed from Italian to Puerto Rican but the "gangs and stuff" story followed a similar line. "It was a hard job. I was the lead and in about all the scenes. It was low budget and fast. I think I worked 12-hour days for 20 days. I was exhausted at the end. I think I slept for 12 hours a day for a week. It too was well reviewed. I think *Time* said I was 'on the way up.' I wished I'd kept a copy of that."

THE BIG FISHERMAN (59), a Technicolor Ultra Panavision 70 Disney Buena Vista biblical epic, was one of the odder film experiences for John at that stage of his career. He was second billed, behind Howard Keel as Simon Peter. "That was set in Biblical times. It was silly but fun. I was dressed up in headgear like some Arab prince. It was a big epic and most of the people involved were real old-timers. The producer (Rowland V. Lee) and a few others had started their careers in the silent movie days. I got to realize what a big stretch it had been since that time. I had an Arabian pony — a real monster. The problem was that my horse was supremely faster than the one ridden by Howard Keel so I couldn't help but get in front of him. Now he was supposed to have just met with Christ, so I was supposed to stay behind him. They'd say 'don't go so fast' and I'd say 'you tell that to the horse.'"

THE UNFORGIVEN (60), a two hour United Artists Panavision color western based on a novel by Alan Lemay (as was **THE SEARCHERS**), was another high-profile and highly regarded film. John shared screen time in John Huston's tightly-woven tale of 1850s Texas racism with the likes of Burt Lancaster, Audie Murphy, Audrey Hepburn, and Lillian Gish. Two families are torn when Hepburn is suspected of being an Indian orphan. John considered this as potentially one of his greatest roles and although fourth in the credits he was left disappointed when many of his scenes were cut from the final print. "That was disappointing at the time and I never fully understood what happened until about 30 years later. Although the experience was a real adventure, it finished up a big disappointment because my role was largely truncated. I didn't discover why I was largely cut until I read a book on Huston and realized he and Lancaster didn't get along. It turns out I was in the middle of a dispute about the nature of the film between Lancaster and Huston. Huston would add some scenes and Lancaster would have them removed. I did a love scene with Audrey

Hepburn where we were snuggling around a campfire and there was a suggestion we had slept together. It seems Lancaster decided he was the romantic hero so he had those scenes cut and then, as a result, more flow-on scenes were cut. It was the first big disappointment of my career but I found out later that Huston was my supporter." John didn't harbor any animosity towards Burt Lancaster. "No, I would see him and he was pleasant and well-met. The last time I saw him I was doing a play and he came backstage and we talked." And he retains fond memories of the production. "We were filming in Durango, Mexico in 1959 and there was a real sense of adventure about it. We were in the wilds of the Sierra Madre. John Huston required that everyone be on the set every day so we'd all drive out together. I got a horse and a .22 rifle and I'd go out in the wilderness looking around. Sometimes I'd wonder if I'd ever get back. I found a few rattlers on the side of the road but I didn't shoot anything."

THE PLUNDERERS (Uni, 60) has been described as a western version of **THE WILD ONE** (54), with Saxon as the young leader of a gang, Jeff Chandler as a one armed Civil War vet hero, and Dolores Hart. It

was the first of several films where John adopted a Mexican accent. "That was just a character role in what we called a black-and-white program picture." Other Universal releases were Ross Hunter's **PORTRAIT IN BLACK** (60) with Lana Turner and Sandra Dee, and **POSSE FROM HELL** (61) starring Audie Murphy as a lawman, and Saxon as a New York city slicker in the old west. Next John played alongside Hollywood legends James Stewart and Maureen O'Hara in the

Cinemascope comedy **MR. HOBBS TAKES A VACATION** (62). "I played the son-in-law to Jimmy Stewart and Maureen O'Hara. It was a fairly small role for me. It was for 20th Century Fox and we filmed it at the end of '61. James Stewart was a very serious actor. I watched him one time do 30 takes of a scene even though the director and everyone else said it was fine. 'Jimmy it's great' they'd say but he just kept going until he was satisfied. After my first scene he came up to me and said 'you're right - spot on' which was very nice."

John took the lead role as a schizo soldier in Dennis Sanders' **WAR HUNT** (U.A., 62) which marked the debut of a young Robert Redford and also starred future director Sydney Pollack. The Korean War film was well reviewed and John agrees with its good reputation. "That was one of the more interesting experiences I've had. It made the New York film critics' top

10 for the year but it was a bit dark and nobody knew what to do with it and so not many people saw it. It still turns up occasionally at 2 or 3 o'clock in the morning on TV. It was a depiction of a character a bit like Audie Murphy - a baby-faced, unsuspecting hero. My character was a soldier who really enjoyed going out and killing people when he had to. It was a very interesting character role and I think I did a good job of it." The film, set in Korea but filmed in Topanga Canyon, offset the more gruesome story by having John's character care for an orphan boy. He then played Carol Lynley's Jewish fiancé in Otto Preminger's all star Panavision epic **THE CARDINAL** (Col., 63).

In the early 60s John's contract expired with Universal and he moved to Italy to broaden his career. "The contract system was being disbanded and there was a real change in the industry. I had no job to look forward to so when an offer came up in Italy I took it." Mauro Bolognini's **AGOSTINO** (62) starred Ingrid Thulin as the Venice mother of a troubled teenage boy (Paolo Colombo). Saxon was fourth billed as



- 54 **IT SHOULD HAPPEN TO YOU** (Col)
A STAR IS BORN (MGM)
- 55 **RUNNING WILD** (The Video Beat!)
on GUNSMOKE, MEDIC
- 56 **ROCK, PRETTY BABY** (The Video Beat!)
THE UNGUARDED MOMENT
- 58 **THIS HAPPY FEELING** (Kartes)
SUMMER LOVE
THE RELUCTANT DEBUTANTE
THE RESTLESS YEARS (Fang)
- 59 **CRY TOUGH** (The Video Beat!)
THE BIG FISHERMEN
on BONANZA
- 60 **THE UNFORGIVEN** (MGM)
PORTRAIT IN BLACK
THE PLUNDERERS
- 61 POSSE FROM HELL
on G.E. THEATRE
- 62 **MR. HOBBS TAKES A VACATION**
WAR HUNT
AGOSTINO (It)
on THE VIRGINIAN, DICK POWELL
THEATRE
- 63 THE CARDINAL
THE GIRL WHO KNEW TOO MUCH (It)
(Sinister)/THE EVIL EYE
on BURKE'S LAW
- 64 THE CAVERN (It/Ger)
on BURKE'S LAW
- 65 **NIGHT CALLER FROM OUTER SPACE**
(UK) (Sony)
THE RAVAGERS (Phil)
on GUNSMOKE (twice)
- 66 **THE APPALOOSA** (MCA)
QUEEN OF BLOOD (SW)/PLANET OF
BLOOD
THE DOOMSDAY FLIGHT (NBC)
on DR. KILDARE (twice), GUNSMOKE,
CHRYSLER THEATRE
- 67 **THE MAGNIFICENT THIEF** (MCA)
WINCHESTER 73 (NBC)
on TIME TUNNEL, CIMARRON STRIP, IRON-
SIDE, GUNSMOKE, BONANZA, THE VIRGIN-
IAN, GARRISON'S GORILLAS
- 68 FOR SINGLES ONLY
ISTANBUL EXPRESS (NBC)
I CAME, I SAW, I SHOT (It) (VSOM)
on THE VIRGINIAN, THE NAME OF THE
GAME, IT TAKES A THIEF
- 69 **DEATH OF A GUNFIGHTER**
THE NEW DOCTORS (THE BOLD ONES) (TV
series to 72)
on BONANZA
- 70 THE INTRUDERS (NBC)
COMPANY OF KILLERS (TV)
on NIGHT GALLERY, IRONSIDE
- 71 on THE VIRGINIAN, MEN FROM SHILOH,
THE BOLD ONES
- 72 **JOE KIDD** (MCA)
on THE STREETS OF SAN FRANCISCO, KUNG
FU, NIGHT GALLERY, SIXTH SENSE
- 73 **ENTER THE DRAGON** (Warner)
I KISS THE HAND (It) (VSOM)/MAFIA
WAR/FAMILY KILLER
MR. KINGSTREET'S WAR (S. Africa)
SNATCHED (ABC)
LINDA (ABC)
on STREETS OF S.F., THE ROOKIES, POLICE
STORY, BANYON
- 74 **BLACK CHRISTMAS** (Can.) (WB)/SILENT
NIGHT, EVIL NIGHT
PLANET EARTH (ABC feature pilot)
CAN ELLEN BE SAVED? (ABC)
on THE SIX MILLION DOLLAR MAN,
BANACEK, THE MARY TYLER MOORE SHOW
- 75 STRANGE NEW WORLD (ABC feature pilot)
MITCHELL (Rhino)
CROSSFIRE (NBC feature pilot)
BLIND VENDETTA (It)
on GUNSMOKE, PETROCELLI
- 76 **CROSS SHOT** (It) (VSOM)
SPECIAL COP IN ACTION (It) (VSOM)
THE SWISS CONSPIRACY (Ger)
**STRANGE SHADOWS IN AN EMPTY
ROOM** (It) (Vestron)
BLAZING MAGNUMS
DEATH DEALERS/VIOLENT PROTECTION (It)
ONCE AN EAGLE (NBC mini)
on THE BIONIC WOMAN (twice), WONDER
WOMAN (twice), THE SIX MILLION DOLLAR
MAN, THE ROCKFORD FILES, STARKY AND
HUTCH
- 77 **SHINE** (Warners)/MOONSHINE COUNTY
EXPRESS
RAID ON ENTEBBE (Thorn EMI)
THE CYNIC, THE RAT AND THE FIST (It)
(VSOM)
44 **SPECIAL** (It) (VSOM)/MARK STRIKES
AGAIN
HAROLD ROBBINS' 79 PARK AVENUE (NBC
mini)
on WESTSIDE MEDICAL, THE FANTASTIC
JOURNEY
- 78 **THE BEES** (New World) (Mex)
THE GLOVE (Media)
DEADLY THIEF (India) (Prism)/SHALI-
MAR
THE IMMIGRANTS (syn TV mini)
GREATEST HEROES OF THE BIBLE (tv)
TRE SOLDI E LA DONNA DE CLASSE (It)
on FANTASY ISLAND
- 79 **THE ELECTRIC HORSEMAN** (MCA)
FAST COMPANY (Can) (VSOM)
- 80 **BATTLE BEYOND THE STARS** (New
World)
CANNIBAL APOCALYPSE (It)
(VSOM)/INVASION OF THE FLESH
HUNTERS/CANNIBALS IN THE STREET
BLOOD BEACH (Media)
RUNNING SCARED (Worldvision)
BEYOND EVIL (Media)
on VEGAS
- 81 FALCON CREST (series to 82)
GOLDEN GATE (ABC feature pilot)
on DYNASTY, FANTASY ISLAND
- 82 **WRONG IS RIGHT** (Col.)
TENEBRAE (Anchor Bay)/UNSAFE
THE SCORPION WITH TWO TAILS (It)
(VSOM)
UNA DONNA DIETRO LA PORTA (It)
ROOSTER (ABC)
- 83 **THE BIG SCORE** (Vestron)
**PRISONERS OF THE LOST
UNIVERSE** (S Af) (Virgin)
SAVAGE IN THE ORIENT (CBS)
DESIRE (Phil)
on THE A-TEAM, SCARECROW AND MRS
KING (twice), HARDCASTLE AND
McCORMICK
- 84 **A NIGHTMARE ON ELM STREET** (NL)
HALF SLAVE/HALF FREE/SOLOMON
NORTHUP'S ODYSSEY (TV)
on MURDER SHE WROTE, MAGNUM P.I.,
FINDER OF LOST LOVES
- 85 ANOTHER WORLD (recurring character to
86)
FEVER PITCH (MGM)
HANDS OF STEEL (It) (Vestron)
BROTHERS IN LAW (ABC pilot feature)
on THE A-TEAM, HALF-NELSON.
- 86 FALCON CREST (series to 88)
- 87 **A NIGHTMARE ON ELM STREET 3:
DREAM WARRIORS** (NL)
DEATH HOUSE (AIP) D/act
DESPERATE (tv)
HOUSE MADE OF DAWN
on HOTEL, ALFRED HITCHCOCK
PRESENTS
- 88 **WELCOME TO SPRING BREAK**
(IVE)/NIGHTMARE BEACH
MY MOM'S A WEREWOLF (Prism)
THE FINAL ALLIANCE (S Af) (RCA)
on MURDER SHE WROTE
- 89 **BLOOD SALVAGE** (Magnum) (MAD JAKE)
TUNNELS (Prism)/CRIMINAL ACT
AFTERSHOCK (Par)
FACES OF HORROR (Fantasy) (QUEEN OF
BLOOD scenes)
On RAY BRADBURY THEATRE
- 90 **HELLMASTER** (AIP)/SOUL STEALER
THE ARRIVAL (Prism)
CROSSING THE LINE (S Af) (RCA)
THE LAST SAMURAI (S Af) (RCA)
**THE BEST OF THE MARTIAL ARTS
FILMS** (Polygram) host
- 91 **PAYOFF** (Media)
BLACKMAIL (Par)
on MONSTERS, MATLOCK, IN THE HEAT OF
THE NIGHT
- 92 **MAXIMUM FORCE** (PM)
ANIMAL INSTINCTS (Academy)
THE BABY DOLL MURDERS (Republic)
FRAME UP II: THE COVER UP
(Republic)/**DEADLY CONSPIRACY**
GENGHIS KHAN (tv mini)
LUCKY LUKE (TV)
- 93 **NO ESCAPE, NO RETURN** (PM)
JONATHAN OF THE BEARS (It) (VSOM)
SUDDEN JUSTICE
OVERTHROW
GENGHIS KHAN (TV)
- 94 MELROSE PLACE (recurring character to 95)
BEVERLY HILLS COP 3 (Par)
WES CRAVEN'S NEW NIGHTMARE (New
Line)
A KILLING OBSESSION (Triboro)
NONSTOP PYRAMID ACTION (short)
on IN THE HEAT OF THE NIGHT, MURDER,
SHE WROTE
- 95 LIZ: THE ELIZABETH TAYLOR STORY (NBC
TV)
CALIFORNIA (CBS TV) (pilot)
- 96 **FROM DUSK TILL DAWN** (Miramax)
THE KILLERS WITHIN
on KUNG FU, THE LEGEND CONTINUES
- 97 LANCELOT: GUARDIAN OF TIME
THE SPEECHES OF MALCOLM X (MPI)
(archive footage)
- 98 THE PARTY CRASHERS
BOTTOM FEEDERS
UNTIL YESTERDAY IS DONE
JOSEPH'S GIFT
CRIMINAL MINDS
THE PATH OF THE DRAGON - self
- 99 DESERT HEARTS
FINAL PAYBACK
- 00 BRUCE LEE: A WARRIOR'S JOURNEY (doc)
archive footage
MARIO BAVA: MAESTRO OF THE MACABRE
(doc) interview
- 01 NIGHT CLASS/SEDUCED BY A THIEF
LIVING IN FEAR
- 02 **OUTTA TIME** (Artisan)
- 03 THE ROAD HOME

her lover. Probably because of an incest theme it was never released in America. Mario Bava's *THE EVIL EYE* aka *THE GIRL WHO KNEW TOO MUCH*, the story of a series of brutal murders in Rome, followed. It was released here by AIP. "I didn't really notice him at the time but I saw some of Bava's work much later and realized he was a terrific artist. He was a cameraman turned director so he created beautiful images. He was quite superstitious as his movies with omens and taboo seem to indicate. I didn't see the film at the time but I have since. It's a strange mix of comedy and horror. I'm actually invited to speak at a screening of the film at a local theatre here in L.A. later this week." John spent a year in Italy, where he found the working habits quite different to the US. "In the US you have the Henry Ford ethic that you grind out as much as you can in a day. In Italy if Mario Bava got annoyed he'd say I'm going home — as he did once. In general, if you've finished your scenes at three o'clock then you go home. You'd never do that in the US."

Other overseas productions followed including Edgar G. Ulmer's last film *THE CAVERN* (64), made in Italy and released by 20th Century. Eddie Romero's WWII drama *THE RAVAGERS* (65) filmed in the Phillipines, and John Gilling's *NIGHT CALLER FROM OUTER SPACE* aka *BLOOD BEAST FROM OUTER SPACE* (65) from England. Italy remains one of his favorite filming locations. "If I were to have a favorite it would be Italy, because of my familiarity with it and because I understand and manage to speak the language to some degree. But looking back, all the places I've worked in that were new and engrossing, like India, China and Russia, I'd like to return to. I'm also partial to returning to Spain and Mexico because I speak a modicum of Spanish as well." Note: As a testament to Saxon's name value in Europe, starting in '66, Dutch actor Roel Bos starred in Italian movies as Glenn Saxon (or Saxson). After much campaigning, John achieved one his most memorable roles and garnered good reviews opposite Marlon Brando in the western *THE APPALOOSA* (Uni, 66) for his role of Mexican bandit Chuy Medina. Sydney J. Furie directed the story of a feud developing between two men over a horse. "He (Brando) was quite magnanimous and unmovie-star like. We improvised and I wrote a great deal of it."

He didn't want to do a portion of the film in the first pages of the script where he was a buffalo hunter among the north plains Indians. He felt the director wouldn't have the sensitivity to treat the plains Indians in a proper fashion. He wouldn't do it so it got cut out and so the whole thing started off on a stumble and everything became a little different from the script and we found ourselves changing things and improvising. Suddenly we were running out of scenes and I started writing. It had some similarity to *WAR HUNT* in that I changed the character to suit what was best for the material — made it dark and mysterious." Some of John's scenes (although he wasn't credited) came from off-hand discussions with Brando.

"There was a good scene of an arm wrestle that came about because I told them a story about being in Mexico where there was a folklore or myth that in the city prison when it got overcrowded they cleared it out by putting scorpions in the bedding of the prisoners. He thought of a wrist wrestle that involved the use of scorpions and I wrote all the dialogue." John debunks Brando's sometimes prickly reputation. "He was terrific to work with — I'm sure other people feel the

same way. That was a great creative experience. I haven't had such an opportunity since."

PLANET OF BLOOD/QUEEN OF BLOOD (AIP, 66) was directed by Curtis Harrington (PV #16). "That was put together by the Corman brothers. They claimed they never made a movie that lost money and they'd be right about that one. What they did was buy some Czechoslovakian or Yugoslavian science-fiction footage, put Dennis (Hopper) and myself in spacesuits and added us to it. Half the film was done before Dennis and myself were there. It was made in about 10 days. I don't think I ever saw it." If he did, John would have experienced a strange mixture of some decent effects (courtesy of a bigger-budgeted Soviet film) and a plot predating *ALIEN* with astronauts finding a crashed spaceship and meeting its deadly inhabitants. A new contract with Universal led to more roles in TV series and in some of the earliest feature length films made expressly for television. *DOOMSDAY FLIGHT* (66) starring Jack Lord was written by Rod Serling, and Saxon

starred in *WINCHESTER 73* (67) with Tom Tyron. *THE MAGNIFICENT THIEF* (PV #35) was a '67 feature from the *IT TAKES A THIEF* series starring Robert Wagner and *ISTANBUL EXPRESS* (68) starred Gene Barry. Both were filmed in Europe. He married Mary Ann Murphy in '67 and they had a son. They later divorced and he married Liz Phillips.

In *FOR SINGLES ONLY* (Col., 68), a Sam Katzman production, Saxon's character bets his friends that he can score with Mary Ann Mobley. *I CAME, I SAW, I SHOT* (68), co-starring Antonio Sabato, was Saxon's first Italian

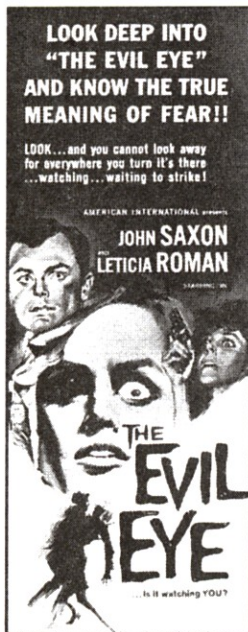
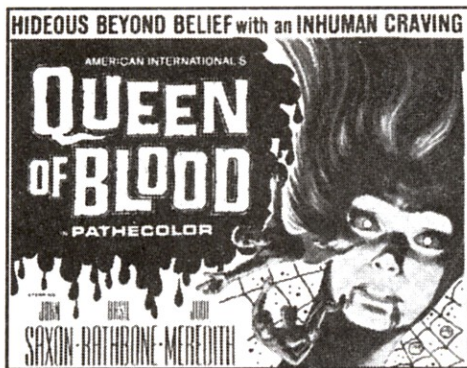
western and *DEATH OF A GUNFIGHTER* (Uni, 69) co-directed by Don Siegel, starred Richard Widmark, Lena Horne, and Saxon as the sheriff. His first TV series starring role was in *THE NEW DOCTORS* part of *THE BOLD ONES* (69-72). "That was a series about new aspects of professions at the time. It was originally a three-part evolving series and E.G. Marshall and myself played doctors. I was a thoracic surgeon and it dealt with heart transplants and some of the other breakthroughs that were happening at that time. The storylines were quite similar to what people watch today on ER. It was a very good show."

John was up for the Sonny Corleone role in *THE GOD-FATHER* but he scored a leading role opposite his old acting school buddy Clint Eastwood in *JOE KIDD* (Uni, 72) and got to use an impressive Mexican accent. "The script was written by Elmore Leonard which meant absolutely nothing to me at the time I worked on the film, because I hadn't ever read any of his books then; now I've read almost all of them. The character I played, Luis Chama, was kind of based on a more recent event in the 1960s, not the 1860s." The 1960s case involved a New

Mexican who went to a courthouse and in retaliation for the loss of land grants to the people of New Mexico burned present day land records.

John played a similar character from the 1860s. "One thing I didn't like about the film, and I don't really remember if the script made it this way or it came about from the director, or from Eastwood, but since there had to be, I guess, 'just one hero,' Chama's character was tarnished with inferences of being a phony, not a man with the people's interest at heart."

The film which had the most lasting influence on John's career was *ENTER THE DRAGON* (Warner, 73), where he was top billed with the



legendary Bruce Lee.

There's even an action figure of John as his character Roper. "I've been in more than 100 movies and countless TV shows but everyone, all over the place, comes back to ENTER THE DRAGON. I think it will be on my tombstone — 'Here Lies Roper' although I hope I get the chance to do something more serious to be recognized for. ENTER THE DRAGON was a film I almost didn't do at the last minute because I thought it wasn't enough of a role — that it was a stuntman's job." John believed the film needed more scenes to explain the characters and set the scene for the martial arts fights — some acting sequences to mix with those of the action kind. "Eventually in discussions with producers things prevailed and we suggested they do these (extra) scenes — much of which didn't appear in the movie anyway. I guess they must have been right in the first place!" With the advantage of hindsight, John now has no regrets about continuing in the role and says he found Bruce Lee pleasant to work with. "It is for sheer visibility the thing I'm most recognized for. I was in England a short while back and people came to see me because I was in ENTER THE DRAGON. Some people say it changed their lives." As Roper, one of the competitors in an elaborate martial-arts tournament on an island fortress, he got to match his black belt skills alongside the most famous exponent of martial arts, and although he later turned more to tai-chi he was often called on in films to perform in karate fights. Although most often quizzed about this and other high-profile roles, the cumulative effect of more than 100 films and 200 TV appearances make John a recognizable face. "It creates an effect of people looking on the street — either they know me or they think they know me. People can be very nice. The main problem is when people say 'what did I see you in?' It can become like doing a resume. You say, did you see this, did you see that?," he laughs. "I'm amazed at how many fans, not just my own, who really seriously watch and take movies very seriously and write me letters from things I've done 20 years ago or five years ago that they remember very well. I must confess that's a very uplifting kind of feeling to have what you do appreciated with some lasting quality and durability."

Bob Clark (PV #16) directed BLACK CHRISTMAS (aka SILENT NIGHT, EVIL NIGHT and STRANGER IN THE HOUSE) (74). The Warners release has probably still not received the kudos it is due for launching a new style of horror movie. "That kicked off FRIDAY THE 13th, HALLOWEEN and all of those films with the guy (killer) in a mask and a holiday setting. Science-fiction and horror were taking over from westerns and I thought at the time that we were on to something." In retrospect it seems to have all the cliches of the slasher genre — it is set in a sorority house, young sexually-active women are the prime targets of a crazed killer, it happens over a holiday period, the killer uses obscene phone calls to terrorize his victims. John played the detective investigating the murders. Margot Kidder, Olivia Hussey and Keir Dullea were the other lead actors. The Canadian-made thriller went on to become one of the country's highest grossing films to that time but it struggled to gain a footing in the US. "When they brought it out in the States they thought the title was misleading, that it was about a black family or something. So they changed the title and the promotional campaign. It didn't do much so Bob Clark insisted they go back to its original title and so it came out again and did very well. There have been rumors that a remake or sequel was being planned. "I was up in

Canada last year discussing with someone who was hoping to do a sequel or a remake. I'm not sure if that will come off but it's worthy. It could be done."

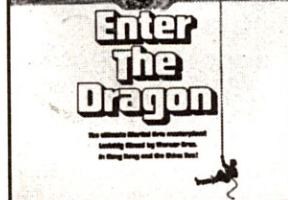
With a bit more persistence by TV studios, John may have been battling questions about a cult sci-fi series. In 1974 he starred in the ABC TV-pilot feature PLANET EARTH. "The ironical thing was that (writer and executive producer) Gene Roddenberry, who created STAR TREK, asked me to have lunch and told me he was worried about the humor in it and that the network didn't like it. The network was of a mind that humor and science-fiction were incompatible. Of course this was a few years before STAR WARS. It got a very good rating but the network thought it was a mistake. It was actually a misconception by the network which was very telling when STAR WARS came out and did what it did." Although it didn't catch on, John, who played astronaut Dylan

Hunt who is revived in a future world now controlled by sadistic women, loved the experience and is proud of the end result. "I sure enjoyed it. What do you think? All those women around all day. They'd come out in the morning and say 'hello John.' I was flattered." "We did it a second time (STRANGE NEW WORLD, 75) with a darker approach but that didn't work either." Note: The first pilot was GENESIS II (73) starring Alex Cord as Hunt. STRANGE NEW WORLD, actually two pilot episodes, was made without Roddenberry.

John's busy schedule saw him cast in at least five films a year through the mid-1970s. He was in the tough action drama MITCHELL (75) with Joe Don Baker, was a gangster double-crossing friends in THE SWISS CONSPIRACY (75) with David Janssen and Elke Sommer, joined the impressive cast in the top-rated TV mini-series ONCE AN EAGLE (76), and was a regular face on TV, turning up in many prominent guest spots. John found himself venturing into drive-in fare in the popular MOONSHINE COUNTY EXPRESS (77), which followed the exploits of the daughters of a murdered moonshiner competing with their father's former rival who they believe was responsible for his death. "That was a clone of Burt Reynolds' films with car chases, southern whisky runners and so on. I can't say much about it. It was just a job but it was fun and again it's got a bit of a following." John was top-billed and starred alongside William Conrad, Claudia Jennings, Jeff Corey and Maureen McCormick (Marcia from THE BRADY BUNCH). RAID ON ENTEBBE (77) was a high-profile TV mini-series and gave John the chance to play a real character. "That was a three-hour mini-series version of when Israeli paratroopers rescued a plane hijacked in Uganda. I played General Benny Peled, the man who was the head of the Israeli airforce. I don't know if I looked like the actual

character. I never met him but I never heard anyone complain." John was in strong company with Charles Bronson, Peter Finch and a young James Woods and the top-rated series garnered positive reviews and Emmy nominations.

THE BEES (78), made in Mexico, might not qualify as lasting for the right reasons but is a camp classic of the 'so bad it's good' variety that was rushed out to beat THE SWARM to the honey pot. It was even given the WHAT'S UP, TIGER LILY? treatment in Australia during the 1990s with actors redubbing the film as a live theatre comedy skit. "They made a joke out of it?" John laughs. "Well, that's not hard to do, except that it was based on a little bit of reality in that these bees are coming right here to California at this moment. They may just be aggressive honey bees but they're called killer bees. What was set out



in the movie was sort of true." In the film John played one of the scientists trying to stop the spread of deadly South American bees which had been smuggled into the US. He starred opposite John Carradine who adopted a terrible fake German accent. With cheap effects and some dubious support actors, the film would have been bad enough anyway, but when the main characters start communicating with the bees (who send a warning about destroying the environment) we get into genuinely bizarre territory. But the experience wasn't all bad for John. "I never got stung — in fact I actually kept some bees in the hills near my home after that film."

In '78 *THE GLOVE* (PV #34) was a low-budget action film about a villain inflicting damage on various people with an iron glove, and was directed by Ross Hagen, and he co-starred with Rex Harrison in *SHALIMAR* made in India. The next year *FAST COMPANY* (PV #1) was a rare non-horror role for David Cronenberg who got to pursue his interest in racing cars. John stars in the Canadian-shot action film with William Smith. "I did enjoy that. I'm very fond of working in Canada - Canada has been good to me over the years. I think Cronenberg was really terrific. The film I did with him was not a horror film but I wished I had been able to work with him on one of his horror films. It was not something he wrote and it was not consistent with his other work. He takes enormous risks with his other work. I wanted very much after reading *THE BROOD* to do it (the role went to Oliver Reed). That appeals very much to me — the psychological aspect of it. It has a psychological truth that pushed it into the realm of being horror-inspiring." His old friendship with director Sydney Pollack led John to a supporting role in *THE ELECTRIC HORSEMAN* (Col., '79). "I took that at the last minute. I was about to start a TV show and when I had the chance at that role I begged-off and took it instead. I was the head of a big conglomerate who didn't speak much but it was a good role working with good people." Robert Redford, as a rodeo star who steals a horse, Jane Fonda and Willie Nelson headed the cast with John fifth in the credits. "I enjoyed it but it was not easy having last worked with Redford and Pollack when I was the star. Now the whole thing was reversed but it was a good role and quite successful."

BATTLE BEYOND THE STARS (80) was, at least for Roger Corman's New World studios, an expensive (\$5 million) satirical space-western which won plaudits for its knowing script and the casting of George Peppard, Robert Vaughn and Sybil Danning. John got into the spirit of the film with his wonderfully over-the-top portrayal of a warlord who plans to destroy a planet. "That was a nice sci-fi thing, a take-off of *THE SEVEN SAMURAI* and *THE MAGNIFICENT SEVEN* — it was an offhand thing that did quite well. It's kind of campy and tongue-in-cheek and I played it that way. It was written by John Sayles who has written some very literate movies. In Germany they actually titled the film after my character (Sador). That's another one that still has a following."

Possibly John's most notorious movie is *CANNIBAL APOCALYPSE* (80) aka *INVASION OF THE FLESH HUNTERS* and *CANNIBALS IN THE STREET* directed by Antonio Margheritti and later branded a Video Nasty in England. The initial story of Vietnam vets returning home to Atlanta with a virus initially attracted Saxon — until the addition of extreme gore and flesh-munching changed a potentially promising premise. Asked if he regretted making any films, John replies: "Sure, quite a few. And top of the list is this graphic Italian production. I

thought I was going to commit suicide when I realized that they had intended the plot to be cannibalism. At first it was really an intriguing idea like a metaphor that the Vietnam experience was like a virus that had infected people. I was taking it on that level until I realized it had to do with eating body parts. I said I wouldn't do it and walked off and thought 'what am I in?' While John was relieved of involvement in the most gruesome scenes, the film eventually found a market. "It was a European production aimed at a particular market at the time — Germany, Japan, Korea — where for a brief period they all had rather exotic far-out tastes. And sure enough a friend from Korea told me my film was a big success. I asked which film and he mentioned that one. I thought 'oh God.' That was one at the time I wished I hadn't done."

BLOOD BEACH (81) was another horror but with a nice dose of tongue-in-cheek humor rather than tongue-in-phone effects. "There was a nice fellow directing it (Jeffrey Bloom) and I enjoyed working on that. I thought it played quite well." John plays another police chief trying to sort out some bizarre mystery, in this case a monster lurking under the sand and munching on beach visitors. He also gets to say the classic line: "Just when you thought it was safe to go back in the water, you can't get across the damn beach." "Yeah, that was a take-off of *JAWS*. It wasn't bad." In *BEYOND EVIL* (80), he and Linda Day George played the not-so-proud owners of a house haunted by its former inhabitant.

From the start John realized its limitations. "I remember arguing with them. I said about the effects, 'forget that stuff, you haven't got enough money to do it properly. Concentrate on the characters and the tension.' I'd love to do a horror film that's truly horrific on some way. There's so many film and horror buffs out there today that they're not frightened anymore. When it's all about special effects you might get a momentary shock, like when a tongue comes out of a phone in the first *NIGHTMARE* (on Elm Street) movie, but it's all about the trickery of effects. I'd like to get back to something really disturbing."

Dario Argento's *TENEBRAE* (PV #30) aka *UNSANE* (82) saw John play the agent of an American novelist. "That was only a brief job. I only got to see it for the first time a few months ago. It was a cute part for me — a pushy literary agent — but I was not sure what I was there for. I know he (Argento) has the best reputation and has sort of taken on the mantle of another guy I worked for, Mario Bava, many years ago. But I don't know his work that well. He seemed an odd sort of a guy — he certainly was wired like many directors are. I haven't seen him since." In '82 the first of John's two roles for veteran director Richard Brooks came in *WRONG IS RIGHT* (PV #33), a satirical jab at TV and government links to terrorism that boasted a stellar cast including Sean Connery, Katharine Ross, Leslie Nielsen and Dean Stockwell. "Richard Brooks was right onto things but he was getting to the stage where he wasn't tuned into audiences. He maybe knew too much and his films were going over the heads of the audience. But it was very well written and intelligent." His second role with Brooks followed in *FEVER PITCH* (85), playing the sports editor to columnist Ryan O'Neil who became a little too close to the subject when researching a piece on gambling. It was poorly reviewed.

John united with blaxploitation veterans Fred Williamson and Richard Roundtree in the typically action-packed *THE BIG SCORE* (83) that saw unconventional cop Williamson breaking all the rules to track down drug dealers.



THE GLOVE

He made several TV movies in this era and also appeared in the acclaimed mini-series *HALF-SLAVE, HALF-FREE* (aka *SOLOMON NORTHUP'S ODYSSEY*) (84) based on the true story of a black man born free but captured and sold into slavery. He appeared on several episodes of *FANTASY ISLAND* and also sold an episode he wrote for the series.

Although he saw most of the fame go to Robert Englund for his portrayal of Freddy Krueger, John was top-billed in the original *A NIGHTMARE ON ELM STREET* (84), which is now rightly regarded as a horror classic. He played disbelieving cop Lt. Donald Thompson whose on-screen daughter became the target of Freddy's finger-knives. It represented another of those times when John realized he was working on something a bit special in the horror genre. "I liked the material a lot and I very much liked the idea of dream reality having a significance that was equal if not greater than everyday reality. Once I was on the film I wasn't quite so sure how it was turning out but I was very pleased and surprised when I finally saw it. I realized Craven had worked very hard on it, not only in what I had done but everything else I didn't see and in post-production. I was very impressed with that first film."

After missing the first sequel, with Wes Craven back on board as writer, John returned for the second Freddy Krueger sequel, *A NIGHTMARE ON ELM STREET 3: DREAM Warriors* (87), regarded by some as one of the best of the series. "I'd say one and three are the best. I've seen a bit of four which I marveled at the beginning of. Renny Harlin directed it. The first 15 minutes or so were brilliant cinematically and then the same thing happened and it just lost me. I think the first was perhaps the best, three was kinda interesting. I thought with the effects, everyone just got caught up in the ability and license in that particular kind of movie that had to do with dreams and they spent more time and gave more attention to the effects than in building a credible, psychological story. That's just my take. I thought with the original it started out with real promise." But the cult following that followed Freddy Krueger and horror movies in general intrigues John Saxon. "I canvassed the set one time during the making of number three asking everybody, including Robert (Englund), about what it meant. I came up with a design for the story using the ingredients I had seen and putting it together in a psychological framework. Nobody much liked it at New Line," he laughs. "I don't really know why people go to that (horror). There's some desire in everyone to be frightened. That's what people go to horror movies for — they have to renew themselves every so often."

His busy late 80s schedule also included a starring role in the hit TV series *FALCON CREST* as Tony Cumson. He also scored roles in *DYNASTY* and the soap *ANOTHER WORLD*. John got to realize a long-term ambition when he came to direct *DEATH HOUSE* (PV #14), although the circumstances were far from ideal.

"There must be some term for it — like jump off the cliff, take a flyer or something. It was something that was prepared to be shot straight away and the director backed out and I saw it as an opportunity and leapt in where angels fear to tread. It had unfortunately a problem after I finished directing it of warring factions of ownership and it kept it inhibited from being shown when it should have been shown. It was shot in '87 and I think it came out too late and the market had changed." He co-starred with Anthony Franciosa and Dennis

Cole in a story about nasty experiments being carried out on prisoners.

AFTERSHOCK (89) saw John join a who's who of direct-to-video favorites, including Michael Berryman, Richard Lynch, Russ Tamblyn and Elizabeth Kaitan who played a sexy alien sent to earth to find out about peace but instead finds herself on the run from military dictators who have assumed control after WWII.

MY MOM'S A WEREWOLF (89) was a comic break from the action material that dominated his work in the late 1980s. John played the smooth owner of a pet store who infects mother Susan Blakely with his werewolf disease. "Susan was very pleasant to work with but that was really for kids. The director was a little daffy but it was pretty successful. It's funny, something intelligent and well written like *WRONG IS RIGHT* is not a success but this is." John appeared in a succession of direct-to-video action films, most regularly cast as the villain but sometimes upholding the law. The titles included *CROSSING THE LINE* (89),

a decent motorcycle action film from director Gary Graver, *THE ARRIVAL* (90 - PV #11) with John in familiar territory as an FBI agent in pursuit of an alien that has invaded its host and turned him into a younger homicidal maniac, and *HELLMASTER* (92 - PV #14).

BLOOD SALVAGE (PV #8), from '89 was one of the better examples of this era with its rural gothic depiction of a car scrapyard dealing in human body parts collected from crash victims (look closely and you'll even see Elvis back in the building). "That was interesting, but a very bizarre and gory story. We shot it in Georgia and I think I worked on it for about two weeks. It was made by some graduates of film school. Ray Walston was the only other Hollywood actor in it. The most important roles were played by locals. Some were

interesting, some not up to supporting a movie. What I most recall about it was that the sets were wonderful. It probably deserved a bit more attention but because it was gory it doesn't get played on TV too much." In most of these straight to video films John was cast either as a cop/agent or the villain. "I do tire of playing villains. I would like to probably do the rest of my career without a villain. In some cases I will do them if they are offered and they represent a good job but I'm hoping I can create a more human side to the type of performances and roles I have." Many of his films in this era were made for cable TV. "Cable gets into niches too, like the erotic thriller. They'll pencil in everyone's idea of an erotic thriller. The independent films sometimes do the best. As the name suggests, they try to be different and try something on its own merits."

BLACKMAIL (91) cast John in a supporting role

as Gene, the husband of two-timing Susan Blakely who finds herself caught in a blackmail plot with Dale Midkiff and Mac Davis. *BABY DOLL MURDERS* (PV #17) and *FRAME UP II* (both 92), *KILLING OBSESSION* (94), and *THE KILLERS WITHIN* (95) were all by the late writer/director/producer Paul Leder. He also was in a Gregory Dark erotic thriller (*ANIMAL INSTINCTS* (92) as the unlikely named Otto Van Horne. Another potentially interesting mini-series *GENGHIS KHAN* (92) has not been released. It was filmed over several months in eastern European countries but apparently money ran out and it was never completed. But John was back in Russia the following year for another interesting project *JONATHAN OF THE BEARS* (93) with Franco Nero. "That was a bit off the mark. It was like Europeans rhapsodising about American Indians and here it was shot in Moscow. Moscow was very intriguing and dangerous at the time. It was the height of the mafia wars and people were shooting rockets into hotel lobbies and every-



BLOOD BEACH

thing. It was a wild and crazy place."

John had a return to a big studio production when cast as one of the leading villains opposite Eddie Murphy in *BEVERLY HILLS COP 3* (94), although both John and fans of the series were disappointed in the end result. "I met John Landis in a restaurant and he stopped me and said 'I'm a big fan of yours.' I was quite flattered. We started chatting and some months later he called my agent saying they had a role in *BEVERLY HILLS COP 3*." John played amusement park owner Orrin Sanderson who was using the park as a front for a counterfeit money operation. It was a meaty role in a high-profile film and one John describes as fun to work on. "It's much more luxurious and plush in every respect. Your trailer is much more luxurious with what it's stuffed with — whether its bottled water, a TV set, a CD player and everything else going on. All the perks! It was fun to work on — a very, very big budgeted film. I think it was a little flat. Now that it's been out I can say that. I seldom make any comments while a film is yet to come out. If anything is successful it benefits everyone. Even if I didn't like it or had a bad experience I don't wish the film to be a failure just to prove my point."

Next up was another prominent job, this time taking on a new type of role, as himself. In the well-received *WES CRAVEN'S NEW NIGHTMARE* (95) John gets to play not only his old Elm Street character of Lt. Thompson but also appears as himself. "It's not 100 per cent me but more me acting as myself, if you know what I mean." The chance to return to work with director Craven and the intrigue of mixing the reel and real worlds lured him back to battle Freddy Krueger. "The role is a split situation between seemingly being myself as the actor with the actress (Heather Langenkamp) who plays the role of my daughter and this blurring of reality with our movie characters. Blurring reality and fiction — I find that interesting and I thought it was an ambitious idea when I first read it. But all-in-all I had some reservations. I thought some of it did (work) but not altogether. The things in this one are scary and then it gets so far-fetched that it loses its contact with anything that would make you really afraid."

His role in the TV mini-series *LIZ: THE ELIZABETH TAYLOR STORY* (95) saw him cast as director Richard Brooks, who had directed John in two earlier films. "That's just a small role in a four-hour biography." The TV pilot *CALIFORNIA* (95) centered on the early days of the state and its Spanish settlers, with John likening it to *DR. QUINN, MEDICINE WOMAN*. "I play one of the landed Spaniards who is the head of a family. It might have been an interesting thing." John scored a semi-regular stint on the popular *MELROSE PLACE* (94-95) as Jo's lawyer and turned up occasionally on the likes of *MURDER SHE WROTE*. John took on a cameo role as an FBI agent interviewed for TV (by Kelly Preston) on the steps of a courthouse in *FROM DUSK TILL DAWN* (96). "That was just a brief thing. It's one of those things actors do sometimes for visibility." John secured his part after a chance meeting with director Robert Rodriguez and writer Quentin Tarantino at a New York horror convention where they were all guests. On the DVD special edition, Rodriguez and Tarantino explain their problems in casting the role before the unexpected Fangoria convention encounter. "He saved us," Rodriguez recalls. "He comes up and actually puts out his hand and said 'hello' and he said 'by the way, if you need an FBI agent I'm right here.'" Tarantino explains John's impact in the role, despite his brief screen time. "He is so loved by genre fans, in the theatre when he comes on they're 'ooh, John.'" John remembers being introduced to Tarantino. "He was calling me Mr. Saxon so I said forget Mr. Saxon, do

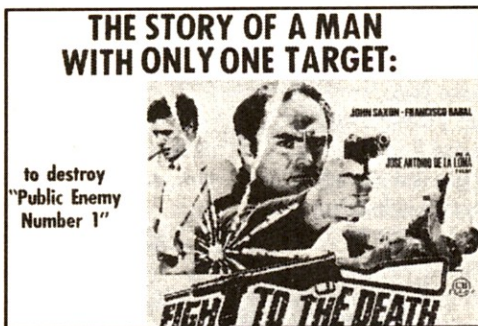
you have a part for me?"

The late 1990s saw a reduction in John's once prodigious output as he became more selective so he could concentrate on writing. He appeared in several video documentaries — including two about Bruce Lee and one about Mario Bava — and he also hosted an Internet website film forum. While hoping to encourage a general discussion about the film industry and new releases as well as his own career, John says he became frustrated with the website when most questions were about how to get discovered or get an agent. He still found time for the odd movie and the term 'odd' could easily apply to Phillippe Mora's *JOSEPH'S GIFT* (98), although the modern-day version of the Biblical tale of a young Joseph also has its supporters. "That was a Bible story. It was a bit strange and didn't really work. It was an attempt to make a parable from the Bible with children sold into slavery. The young boy who played my son was Freddy Rodriguez who is now in *SIX FEET UNDER*." *THE PARTY CRASHERS* (99) was more interesting with its plot about three friends who plot to crash a party and kidnap the daughter of a rich publisher (John). Another small but well-received horror, *LIVING IN FEAR* (01), saw John almost unrecognizable in old-age make-up. "I was a Bible-thumping father making life hell for his children. I played someone really old and finished up painted white with my hair cut away. No-one would recognize me."

SEDUCED BY A THIEF (aka *NIGHT CLASS*) (01) was a well-made cable thriller about a security guard who falls for a high-class jewel thief. John essayed another detective in a colorful role. "That was with Sean Young and got some very nice reviews." *OUT OF TIME* (aka *OUTTA TIME* and *THE COURIER*) (02) features John as Professor Darabont who enlists a university student (Mario Lopez) to transport a package across the Mexican border. Again the film garnered generally positive reviews. While still acting and keeping up his average of two or three films a year, most of John's spare time is spent writing a novel and screenplays he hopes to direct. "I would like to direct something I had written because I had already put my mind and soul into it. I'm writing and enjoying it very much." He has

almost finished a revision of a script he wrote about 10 years ago called *Zero Tolerance* which was at one stage optioned with John set to direct but never got made. John, who has been twice married but is now single and has a son Antonio aged in his early 30s, says he's had a "good go of it" in a successful acting career spanning more than four decades and more than 120 feature films and countless TV appearances. "It's a lifestyle that has allowed me time and freedom, travel opportunities and to become acquainted with the world and with myself. Acting requires a great deal of fortitude and patience. There's constant ups and downs. The moment you think you've got everything just the way you want it, it turns out differently. But it's been more than 40 years and I have nothing to complain about."

"My ideal role would be something that involves a deeper understanding of everyday problems — a father raising a son, marriage problems, divorce, a love story — I would love to do something like that. Those roles don't come along very often and I would be delighted if one were to come my way sometime before I get too old to play that sort of thing. I'd love something truthful and honest, things that are presented properly about a dramatic struggle in life. But in movies that's something that comes along infrequently. Sometimes you get a good part and not such a good script, sometimes it's not such a decent part in a very good script. Either one can be attractive. You try and make the most of it."



BRETT HALSEY

Interview by Tony Williams

Although generally associated with action and adventure films, Brett Halsey is one of the most articulate, intelligent, and well-rounded individuals one can hope to meet. A real professional and veteran, Halsey is well-versed in the profession he has been involved in for the past fifty years and his achievements in other fields such as writing are also remarkable.

He was born Charles Oliver Hand on June 20, 1933 in Santa Ana, California. His uncle was the famous Admiral Bull Halsey (1882-1959), commander of the Pacific Allied naval forces during WWII. "I don't think I decided to act it decided. I think everything began when I appeared in a church play at the age of five. I looked at the audience of adults watching me, paying full attention to what I was doing. Being on stage gave me a feeling of power I'd never experienced before. I liked that feeling. I did further acting in school and also worked on local radio." He was a DJ for the Armed Forces Radio Network. "Then I worked as a page at CBS where THE JACK BENNY SHOW was broadcast. Jack and his wife, Mary Livingston, took a liking to me. One day Mary introduced me to the head of Universal Studios. The next day I was put under contract to the studio and enrolled in their new talent program. He may have felt he was doing Mary a favor, but it was a lucky break for me, so I've always been grateful. I never wanted to be anything but an actor. So through luck and circumstance, it happened. But I've done many other things within the scope of show business. In addition to my novels, I've written some screenplays, worked as a writer at Warner Brothers TV, an executive at Paramount TV, and directed some documentary films. But everything has been associated with the business."

His first (uncredited) role was in Douglas Sirk's ALL I DESIRE (53) starring Barbara Stanwyck. "Barbara Stanwyck was like everybody's mother. She was really sweet. From my perspective ALL I DESIRE was a story about these high school kids, their relationship with the adults, and each other. I appeared in a scene with Stuart Whitman which took place in a high school play. We were on call to be on the set in make-up at 8 a.m. We got there and as far as we were concerned nothing was happening. So at 12:30 we decided to go to the commissary for lunch. Five minutes later the assistant director arrived, his face red with anger. He said, 'What are you doing here!?' He wasn't at all satisfied when we replied that we were having lunch. We got back on the stage where they were shooting the high school play, and Douglas Sirk was there waiting for us. He stood up on the stage and proceeded to read us the riot act. 'Do you kids want to be professional actors!? If so, the first thing you have to learn is be on time!' He really told us



off. So from that time on I was never late and never left the set without permission. It was a real lesson. But in the end Douglas Sirk gave us an unintentional compliment concerning the high school play scene Stuart and I appeared in. 'The hardest thing for an actor to do is play a bad actor. I have to compliment you boys on what you were doing.' The truth was, we were really acting our hearts out, playing the best actors we knew how!" Other small '53 Universal roles were in THE GLASS WEB in 3-D starring Edward G. Robinson and WALKING MY BABY BACK HOME, a Technicolor Donald O'Connor and Janet Leigh musical with blackface routines.

In 1954 he married the German Miss Universe contestant Renate Hoy. She was

one of the international beauties in ABBOTT AND COSTELLO GO TO MARS (53) and later had a similar role in MISSILE TO THE MOON (58). She and Halsey had two children. Halsey was the Kettle who goes to college in MA AND PA KETTLE AT HOME (54). "That was fun. It was a real experience because Percy Kilbride was such a wonderful man. He told me a story which relates to what I've just mentioned about being on time for shooting. He mentioned that he never missed a performance except once in his life. He said 'One day I had a matinee performance and got up to go to the theater. When I arrived everything was down and out. The theater and everything around it had fallen down. It was due to the San Francisco earthquake of 1906.' So that was the only time he missed a performance. Percy had never learned to drive a car, which made it sad and interesting to learn that he was run over by a car, and killed while walking across a street near Hollywood Blvd." Kilbride died in 1964.

Halsey was in THE BLACK SHIELD OF FALWORTH (54) which starred Tony Curtis. "Tony and I have been friends over the years, but I didn't have any scenes with him. He's really a decent man. I think there are two kinds of performers, stars and actors. I don't say that stars can't be actors but they fit a kind of niche whereas actors can lose themselves in the role.

Laurence Olivier was such a big personality that he was a star whatever type of role he played. Olivier would play characters outside of his movie star range. Tony could do that as well, but he got little credit for it. He was a brilliant comedian in SOME LIKE IT HOT. He was also great in SWEET SMELL OF SUCCESS and SPARTACUS. Tony is really a good film actor who has not yet, gained the reputation he deserves." Other small '54 Universal roles were in JOHNNY DARK, also starring Tony Curtis, and NAKED ALIBI starring Sterling Hayden. In '55 he was in TO HELL AND BACK starring Audie Murphy and



REVENGE OF THE CREATURE. The next year *THREE BAD SISTERS* (Marla English was one) was from U.A. and *THE GIRL HE LEFT BEHIND*, starring Tab Hunter and Natalie Wood, was from Warner.

"I first met Broderick Crawford on an episode of *HIGHWAY PATROL* (55-9). He was drinking a lot at the time, and wasn't in total control. Just before our first scene together, he unsteadily gripped my shoulders, and said, 'Listen kid, don't pay any attention to what I say. Just start talking when I stop.' But he was one of those rare actors who was very good, even when using a minimum of his talent. Some years later, we worked as guest stars in a television production, where the stars were constantly debating acting methods. I watched Broderick Crawford just sit quietly observing. Then, when it was time for his scene, he got up and acted circles around them. It was from him that I learned a very important principle for screen acting - 'Conserve your energy!' You're often on the set from 6 a.m. to 8 p.m., and you have to make your acting as dynamic as possible, whatever the hour. Exhausting yourself with meaningless debate is not helpful."

REVENGE OF THE CREATURE (in which he was a teenage victim) and William Wellman's *LAFAYETTE ESCADRILLE* (57) both also had the unknown Clint Eastwood in small roles. "We went to acting school together at Universal Studios and we've remained good friends over the years. He's had a wonderfully successful career and I've watched him grow as a director. In the early days I felt he was a better actor when someone else was directing him. But then he developed his own directorial skills. He's very good. Clint also has a good sense of humor. He is a much lighter person in real life in the sense of being easy going. I talked to him fairly recently and asked what he's doing. He replied, 'I'm slowing down. I don't want to work hard any more. So I'm letting the young people do it.'"

HOT ROD RUMBLE (Allied Artists, 57) with Leigh Snowden was the first of Halsey's juvenile delinquent movies. It was followed by *HIGH SCHOOL HELLCATS* (AIP, 58) and *SPEED CRAZY* (AA, 59), both starring Yvonne Lime and Halsey. Usually cast as a romantic or good guy, in *SPEED CRAZY* he got to play a psycho racer. "They were fun to make and also very educational. *HIGH SCHOOL HELLCATS* was directed by Edward Bernds (PV #30) who also made *RETURN OF THE FLY*. I did a western with him later, *FOUR GUNS WEST* (60). He was more of a production manager than someone exhibiting the artistry of a director. But he really understood production. He was efficient, fast, and worked well with his actors. I have good memories of these early pictures. When I was learning acting at Universal I would go on movie sets and watch. Some directors would just allow you to be there. But they could not take the time to stop and teach you. Maybe that's the best way of learning. So the early years were a learning experience. B movies were a great form of education for me since I would watch people who really knew about economy and preparation. I always emphasize this to my students at the University Of Costa Rica. It was work and it was also fun playing in these JDs."

Susan Hayward was Oscar nominated for Robert Wise's *I WANT TO LIVE!* (U.A., 58) which was a major release. Most of Halsey's roles at the time were in second feature B movies

though. "The schedules were much tighter than they are today. Most of the B film directors had worked in the silent film industry, or the Saturday afternoon serials, and were really organized and prepared. Edward Bernds was once such example. These directors knew the value of economy. *SUBMARINE SEAHAWK* (AIP, 58) was shot by Spencer Bennett in eight days. It was very successful in Europe. The principal photography of *ATOMIC SUBMARINE* (AA, 59), also by Bennett, was shot in six days. Since the budgets rarely exceeded \$100,000, the films were also financially successful. When I worked for American International and Allied Artists during the 1950s, I earned \$500 a week. However, one year I made five movies, and earned \$5000 for the entire year's movie work."

Roger Corman's *CRY BABY KILLER* (AA, 59) starred Jack Nicholson in his very first role. "That was fun too. I saw this film recently. Everybody assumed I was killed in the picture. But I was not. It was fun to work with Jack and we've remained friends ever since. He's developed, really blossomed, and has learned his craft since then. But we would have lost him as an actor had not Peter Fonda insisted that Jack play a role in *EASY RIDER*. It happened at a time when Jack decided he was finished with acting and just wanted to direct. Jack had definitely

become a better actor over the years. On the other hand, when Robert Mitchum was once asked whether he believed in the Method style of acting, he defined his style as the 'Smirnov method!'"

Although he was billed after Vincent Price, Halsey starred in *RETURN OF THE FLY* (59) from 20th Century. "That came at the end of a long string of B pictures. I'd worked with Ed Bernds before, and Robert Lippert, who was head of Associate Producers (who had distributed all of 20th Century's films

and had produced all of Fox's B films) contacted me after I had refused the role. I turned the picture down because I felt it was time for a raise in my price. So I stated that I was not going to make any more movies unless I got more money. We went back and forth over this. Then Mr. Lippert gave me a personal call. For him to call me was really a big thing. He invited me to his office and we talked. Lippert said 'I really want you to do this picture. I think it's going to be very important for your career. But I'm not going to pay you another damn dollar.' I hesitated. But he repeated. "It's going to be very important for your career. You should do the picture. But I'm not going to pay you any more.' So, I agreed. But, for the sequence featuring the Fly they used a double who was a circus giant. So I only worked for five days but they paid me for two weeks and I got my \$5,000 anyway. *RETURN OF THE FLY* was shot in ten days on the 20th Century Fox lot, which was a schedule unheard of for a feature film shot on the lot. The director of photography (Byron Baker) had problems with drinking and was warned about it. So he wanted to do the best possible job on the film."

"After doing the picture I went under contract to Fox and worked in *THE BEST OF EVERYTHING* (59) which was a much bigger, and more higher budgeted project. In the story Hope Lange and I were engaged and had been sweethearts since we were kids. My character left her to marry a rich girl, then came back to Hope and asked her to continue being his lover. What I found remarkable about the picture came afterwards. *THE BEST*



OF EVERYTHING was adapted from a Rona Jaffe novel that was based on real people. I later met the Hope Lange character at a party. She praised my performance, saying, 'You played that son of a bitch so well! You really got him down great!' Two months later I met the real guy at another party and he said, 'I want to thank you. You played me so well.' He was so complimentary that I thought he must be crazy. But, for whatever reason, he loved the way I played him.

"I once appeared in an episode of FIVE FIN-
GERS (in 59) with David Hedison and my second wife Luciana Paluzzi. Peter Lorre was a guest star. I never appeared in any scenes with him but he was a wonderful actor. I watched him during his scenes because you can learn a lot from actors like him. I remember that during one scene he was supposed to be having lunch. So he ordered a large portion of caviar, which cost far in excess of the studio budget. I think he enjoyed putting one over on the studio, as much as he enjoyed his caviar. Naturally the studio executives did not share his enjoyment!"

Halsey and Renate Hoy were divorced in '59 and the next year he married the Italian starlet Luciana Paluzzi. They had a son together. BLOOD AND STEEL (20th, 59) was a WWII movie. DESIRE IN THE DUST (20th, 60), and FOUR FAST GUNS (60), his last for Universal, followed. In GIRL IN LOVER'S LANE (Filmgroup, 60) Halsey is accused of a murder and is nearly lynched. The killer turns out to be a half wit (Jack Elam!).

The indy release JET OVER THE ATLANTIC (60) was directed by Byron Haskin and starred George Raft. "We shot that picture in Mexico City. George Raft was a wonderful character. He was a very macho man but very ill at the time, at least, it seemed so to me. He had to have oxygen since Mexico City is located at a very high altitude. I remember once at dinner, he got into an argument with the producer. He just turned and grabbed him and growled, 'I'll kill you, you son of a bitch!' I don't remember the issue, but the producer quickly agreed to whatever Raft wanted, everyone relaxed, and the meal continued in a calm, pleasant manner. I found it interesting to learn that George Raft never drank or smoke. Many people were surprised to see him drinking milk with his meals.

George Raft was really one of a kind. He always insisted on a Rolls Royce to take him back from work. We weren't really good friends. But he was a major star in my youth so I was respectful. There were other people in that picture such as my old friends Guy Madison and Anna Lee, a very fine English actress. I worked with her daughter Venetia Stevenson in the film. Virginia Mayo was also in the film but she kept very much to herself."

He played Mary Astor's son in RETURN TO PEYTON PLACE (61). "That was a great experience. Mary Astor was such a wonderful actress. I remember once when we were about to start shooting a scene, the people are all dead so I can tell you this.

Jose Ferrer brought the whole cast together and was explaining how he was going to shoot this scene. After a few minutes, Mary Astor put her hand on his and said, 'No, Joe! That's not how we're going to shoot it.' So he dutifully followed her into her dressing room, and we shot the scene Mary's way. I was so surprised. But I really enjoyed working with her. It was also interesting that my now ex-wife Luciana Paluzzi played my wife in the film. It was also fun to be acting with Tuesday Weld, who

was a long time friend, as well as a fine actress." In '62 Halsey and Paluzzi were divorced.

Vincent Price starred in all three of the TWICE TOLD TALES (U.A. 63). Halsey was in Rappaccini's Daughter. "Vincent Price was a wonderful man. When I think of the actors I've worked with, and there have been many - he is in the top three of my all time favorites. He was a generous actor, helpful, and fun to be with. I used to go out with him and his wife and some other friends. When I was in Rome, we spent some time together doing art galleries and shows. I just can't say enough good things about him." In '64 Halsey married Heidi Bruhl who had been in CAPTAIN SINBAD (63). They had two kids and stayed together until 1979. "I was married to a famous German actress Heidi Bruhl, who was an accomplished stage and musical star. It was through Heidi that I came to understand and appreciate the attractions and joy of working on stage. But even so, it's not for me." Halsey worked a lot in Europe. He starred in the spy movies MISSION LIBOA and SPY IN YOUR EYE (both 65), and KILL JOHNNY RINGO (66) was his first of five Italian westerns.

TODAY IT'S ME... TOMORROW YOU (68) is considered one of the best Italian westerns. Some sources say that Mario Bava co-directed. "No. I've heard that before and don't know how that story got started. Tonio Cervi directed it all by himself. Dario was on the set once or twice. But he was only visiting as a friend of the director." The cast includes Kurosawa actor Tatsuya Nakadai, Bud Spencer, and William Berger. "The film was shot in English. Even Nakadai learned English for his role. He was remark-

able. He had never been on a horse so he had to learn to ride. He was professional in so many ways. I was fascinated by the way he adapted the use of his Samurai sword in a western. At the end of the film when I'm chasing him through the forest he was really running. He'd trip, fall down, and then get up never going out of character, all the while following his Samurai type of discipline. They were all good actors so everybody, including Bill, worked on defining their characters and finding ways to make them distinctive from each other. The weakest of all the actors was the Italian boy. I think this was his first picture. But no one took advantage of that. It was a very comfortable kind of group. I loved making TODAY, IT'S ME... but the result wasn't what I'd hoped for. I don't think it got a theatrical distribution in the states."



CRY BABY KILLER

Halsey was billed as Montgomery Ford. "That has always been a thorn in my side. At first, I didn't want to do the film because I was tired. But they paid me well and suggested I could use another name. So I thought, 'Well, it's only an Italian western.' But I became well known in Italy as a result of that film, which was a big disappointment to me because I didn't want to be known as Ford. Even people in Hollywood thought that I'd changed my name even though I said, 'No.' The film turned out to be the second biggest gross earner that year in Italy. So I was stuck with that. I was contractually obliged to do one other film with that name, then that was the end of Montgomery Ford." Halsey's other Italian westerns released in '68 were *WRATH OF GOD*, *COWARDS DON'T PRAY*, as Jerry Wilson, and *TWENTY THOUSAND DOLLARS FOR SEVEN*.

He was in Mario Bava's *ROY COLT AND WINCHESTER JACK* (70) and *FOUR TIMES THIS NIGHT* (71). "Bava was a sweet-heart. He was a very talented director. Both films I worked on with him were kind of comedies. Although he was famous as a horror director he loved comedies. He was ill during both of these films, but he was at a serious disadvantage during *FOUR TIMES THIS NIGHT* when one of the producers ran off with all the money so he had to fight for money daily to continue the film."

One actor Halsey never worked with was Klaus Kinski. "No. But I knew Klaus very well. He'd come to my house with his wife. But he was very respectful and very nice. You'd never know that he was the Klaus Kinski of the reputation. I remember going to his house one day for lunch. He was very polite but the lunch was rather strange. On the table was a very large cut crystal bowl of caviar, champagne, and a spoon for each of us. And that was it. Once he bought a Rolls Royce, but there was something about it that he decided he didn't like. So he took it back to the dealer and demanded another one. It was an expensive exchange, but Klaus didn't care about such mundane things as money."

The *Magnificent Strangers* (78) was based on his experience in the Italian film industry. "My books are fiction but the characters are based on people I knew. Writing fiction is easy because you can take real characters and blend them. I could use the experience of one person and the personality of another and put them together to create a more interesting character. I sometimes took real-life incidents which happened to one character and assign them to another. When I was living in Rome, I was convinced that I was living in a period of motion picture history. Very often I saw something happening and decided to put it into the book."

What happened to actor William Berger is one example. "That was really a tragedy. But I fictionalized that story a lot. Basically what happened was that Bill and his wife (Carol Lobravico) got busted for marijuana (in Italy in 1970). She was diabetic and they wouldn't give her insulin. She died in prison. That was a big scandal at the time, and was very hard on Bill. Some years later I spent New Year's Eve with him. He was O.K. He'd remarried and was in pretty good shape." Berger died in '93.

"Before I started *The Magnificent Strangers* I read *Two Weeks In Another Town* by Irwin Shaw. I enjoyed his book. It was an interesting story, but I don't think he really got the feeling of the place. His novel was set in Rome, but I lived there so there were personal things in my book which were not in his.

I'm not a character in my book. I didn't want to be one because I would have needed to do some introspection into myself and I didn't want to do that. I just wanted to write a modern adventure novel. The theme of *The Magnificent Strangers* involves people who try to create a sort of island within an island, with varying degrees of success and failure. I think it was successful in capturing it in the way it happened. There were a lot of fun and games. But when it was over, it was really over."

Yesterday's Children (84) was another novel. "Yesterday's Children is what you'd call a novel in soap opera form, about people working in soap operas. I'm working on another novel at the moment. Since it's based on history, it's taking me much longer than the others because it's coming out old fashioned and I really have to work on writing history in a modern style. I haven't been concentrating on it lately but it is something I have to finish."

He was top billed in four movies directed by Lucio Fulci: *THE DEVIL'S HONEY* (86), *TOUCH OF DEATH* (88), *DEMONIA* (90) and was "the monster" in *NIGHTMARE CONCERT* (90). "Fulci was a madman. But, as a director myself, I learned more from

Fulci than many of the others. He knew economy and could make something out of nothing and worked very fast. On *THE DEVIL'S HONEY* he thought he was going to die so he was very slow and reserved. I also learned a lot from Bava but I've worked with some directors who have no business being on the set — any set!"

RATBOY (86) was directed by Sondra Locke. "I don't think Sondra Locke was a good director. In fact, in my opinion, if it wasn't for Clint Eastwood, I don't believe she would have ever had the opportunity to direct. I recently saw that picture for the first time. I think it's poorly directed and a poorly conceived project. I've worked with other women directors. I remember one in particular. I don't think she was a good director either, but I can't say it was because she was a woman."

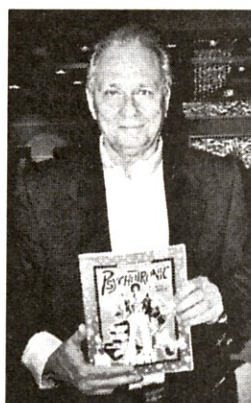
Antonio Margheritt directed *THE COMMANDER* (88) starring Lee Van Cleef. "He was another old timer who was fun to work with. At the time, I was married to a woman who really didn't

know anything about show business. She thought we were all crazy, which is probably true! She would come on location and Lee would talk to her between takes telling her how he had overcome his alcoholism while he was drinking beer, all day long! So she thought that was a little odd. Gore Vidal had a house near where we were shooting so one night he invited us for dinner. We'd been friends for a long time but he was a little far out for her too. So she became convinced that everything in show business was crazy. Fulci 'entertained' her one day when she visited the set with one of his horror special effects such as stuffing a woman's head into a microwave or something like that!"

GODFATHER III (90) was the biggest production Halsey was in. "I was in Rome at the time, getting ready to start a Fulci film while they were preparing the picture. One of the producers called me and said Coppola would like to see me for the role of Diane Keaton's husband. So I met him, talked to him, and everything seemed fine. Then I left to go on location in Sicily for Fulci's *DEMONIA*. When I returned to Rome, I was really tired. Since I hadn't heard anything from the *GODFATHER* people, I booked my ticket home, phoned my wife, and said I'd be on the next plane. Then, within a few minutes, the producer called to



- 53 ALL I DESIRE
THE GLASS WEB
WALKING MY BABY BACK HOME
- 54 MA AND PA KETTLE AT HOME (MCA)
JOHNNY DARK
THE BLACK SHIELD OF FARNSWORTH
NAKED ALIBI
- 55 REVENGE OF THE CREATURE (MCA)
TO HELL AND BACK
- 56 THREE BAD SISTERS
THE GIRL HE LEFT BEHIND
on GUNSMOKE, 20th CENTURY FOX HOUR
- 57 HOT ROD RUMBLE (The Video Beat!)
LAFAYETTE ESCADRILLE
on WEST POINT
- 58 HIGH SCHOOL HELLCATS (The Video Beat!)
THE CRY BABY KILLER (The Video Beat!)
I WANT TO LIVE!
SUBMARINE SEAHAWK
GUNMAN'S WALK
on PERRY MASON, THE MILLIONAIRE, JIM BOWIE
- 59 RETURN OF THE FLY (Fox)
THE ATOMIC SUBMARINE (Sinister)
GIRL IN LOVER'S LANE (The Video Beat!)
THE BEST OF EVERYTHING
BLOOD AND STEEL
THE SILENT KILL (pilot feature)
on WORLD OF THE GIANTS, SEA HUNT, BAT
MASTERS, FIVE FINGERS
- 60 SPEED CRAZY (The Video Beat!)
JET OVER THE ATLANTIC
FOUR FAST GUNS
DESIRE IN THE DUST
on ADVENTURES IN PARADISE
- 61 RETURN TO PEYTON PLACE (Fox)
FOLLOW THE SUN (TV series)
THE HUNTERS (TV pilot)
- 62 THE SEVENTH SWORD (It)
CHALK ONE UP FOR JOHNNY (TV pilot)
- 63 TWICE TOLD TALES (MGM)
THE MAGNIFICENT ADVENTURER (It)
JACK AND JENNY (W. Ger.)
- 64 THE MAGNIFICENT CUCKOLD (It)
AVENGER OF VENICE (It)
- 65 LOVERS AND KINGS
MISSION LISBOA (It)
SPY IN THE SKY (It)
THE BURNING OF ROME (It)
THE HOUR OF TRUTH (Israel)
- 66 KILL JOHNNY RINGO (It)
WEB OF VIOLENCE (It)
CONGRESS OF LOVE (Ger)
- 67 BANG BANG (Fr.)
ANYONE CAN PLAY (It)
ONE DAY IN AUGUST (It)
- 68 TODAY IT'S ME... TOMORROW YOU (It) (VSOM)
WRATH OF GOD (It)
COWARDS DON'T PRAY (It)
TWENTY THOUSAND DOLLARS FOR SEVEN (It)
ALL ON THE RED (It)
VICE AUF DER DONAU (Ger) (as self)



- 69 TRUMPET OF THE APOCALYPSE (It/Sp) (VSOM) /
PERVERSION STORY
- 70 ROY COLT AND WINCHESTER JACK (It) (VSOM)
KIDNAPPING (It)
- 71 FOUR TIMES THIS NIGHT (It)
COLUMBO: DEATH LENDS A HAND (tv)
on ALIAS SMITH AND JONES
- 72 LOVE IS A MANY SPLENDORED THING (series to 73)
WHERE DOES IT HURT?
on ALIAS SMITH AND JONES
- 73 on TOMA
- 75 SEARCH FOR TOMORROW (series)
- 76 GENERAL HOSPITAL (series to 77)
on CITY OF ANGELS
- 78 THE CRASH OF FLIGHT 401 (ABC)
on FANTASY ISLAND, THE BIONIC WOMAN, THE LOVE
BOAT
- 79 on BUCK ROGERS, FANTASY ISLAND, DUKES OF
HAZZARD
- 80 THE YOUNG AND THE RESTLESS (series to 82)
POWER (NBC)
on HART TO HART
- 81 SCRUPLES (ABC)
on CHARLIE'S ANGELS, THE FALL GUY
- 82 on FANTASY ISLAND (twice), THE DUKES OF HAZZARD
83 on KNIGHT RIDER, MATT HOUSTON
84 RITUALS (series)
on THE DUKES OF HAZZARD, CAGNEY AND
LACY, MATT HOUSTON, AIRWOLF,
AUTOMAN, MIKE HAMMER
- 85 on HALF NELSON (Warner)
- 86 RATBOY (Warner)
ROSE (tv)
DEVIL'S HONEY (It) (VSOM)
on MIKE HAMMER
- 88 THE COMMANDER (It) (VSOM)
ESMERALDA BAY (Sp) (VSOM)
TOUCH OF DEATH (It) (VSOM)
COP GAME (It)
VELVET DREAMS (It)
- 89 THE BLACK CAT (It)
BEYOND JUSTICE/THE LION OF THE DESERT (It TV mini)
- 90 THE GODFATHER 3 (Par)
DEMONIA (it)
CAT IN THE BRAIN (It) (York)
BACK STAB
- 91 on SWEATING BULLETS
- 92 SEARCH FOR DIANA
THE X-MEN (series, voice)
TO CATCH A KILLER (tv)
on FOREVER KNIGHT, TOP COPS
- 93 GREGORY K (tv)
on, MATRIX, TOP COPS
- 94 KUNG FU: THE LEGEND CONTINUES (semi- regular, to 96)
- 95 TERMINAL RUSH
EXPECT NO MERCY
KISSINGER AND NIXON (tv)
ALMOST GOLDEN: THE JESSICA SAVITCH STORY (tv)
on TEK WAR
- 96 FIRST DEGREEE
- 99 FREE FALL (Ger)

confirm that I was in the movie. Coppola liked me because he wanted to contrast Diane Keaton's husband and Al Pacino's mafia character. During our first casting session, Coppola was talking to the various actors. We were sitting in a cafeteria. My friend George Hamilton came in and sat next to me. Then Al Pacino arrived. Coppola then talked about our contrasting characters. I was to play a waspy judge in the film. He looked at Al and said, 'And Al, he's tall! He's tall, Al!' It made me feel like hell because I didn't want to embarrass Al Pacino who was sitting right next to me. It wasn't a very nice way to start my relationship with him. But he was good about it, and we got along well."

Halsey was Secretary Of State Rogers in *KISSINGER AND NIXON* (95) and Security Chief Mason in *FREEFALL* (99), and also still acts on television series. "The most recent is *LA PENSION*, where I have to act in Spanish so that's a real challenge. I'm playing an old gringo, an American businessman, so I have to speak Spanish with an American accent. Because it's a new challenge to me, that's the most satisfying I can think of, offhand. But the early days of television were also important. The least satisfying has been acting on a soap opera. I hated it. But it paid good money."

Halsey has also done commercials and directed. "I was also the Old Spice Man for six or seven years and used to get a lot of free samples to give away to friends. I also did a Gillette commercial on television with John Wayne. I've never directed a fea-

ture, only documentaries and short films so far.

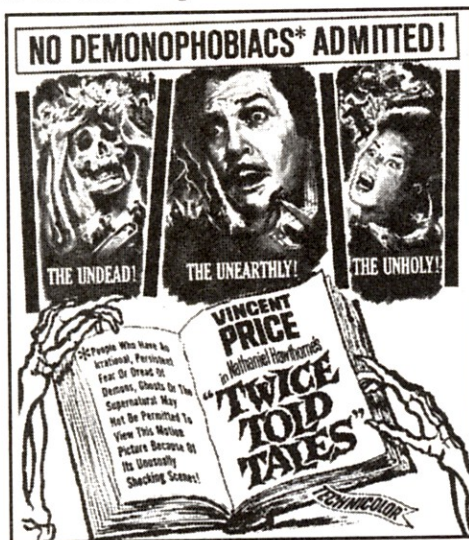
I'm working on a Canadian feature now called *INTO THE HEAT*. I've also finished a feature in Costa Rica this year, *MUJESRES APASIONADAS*, I balance film and television. But I don't work in theater anymore since it's been too many years since my last stage appearance. Frankly, I fear I can't remember all the lines as well as I used to."

Halsey teaches Acting For The Camera at the University of Costa Rica. "This is my seventh year there. My connection with the university began in 1972 or 3. I went to Costa Rica to write and direct a television campaign for the Presidential election and made a few contacts at the time. When I returned to Costa Rica with the idea of living there, I thought I'd love to teach since I'd earlier taught some classes at Warner Brothers Television, and at a theater in Hollywood. Some friends of mine in Costa Rica set up an interview for me with the heads of the Drama Department. He looked at my c.v and said, 'You're hired!' That's how I got started. I had to work out a system of teaching for Spanish language classes. Most of the textbooks I found that were any good were all in English. I have an assistant who helps with translation, when necessary. But I teach fourth year

students, most of whom speak English, so language hasn't been a problem."

Thanks to Ray Nielsen.

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1950s TV BOX SETS

Everybody knows about THE LUCY SHOW and THE HONEYMOONERS, which never stopped being shown, but color rules these days, so many young people must think that those were the ONLY 50s TV shows. I bought three 50s TV box sets at a Sam's Club. Watching them is almost as fun as visiting The Museum of Broadcasting in NYC. Some brought back my earliest TV watching memories. Some have the original commercials (later edited out for syndication repeats), often with the stars still in character on the series sets. Having no distinction at all between the shows and the commercials was common practice until the mid 60s. TV has ALWAYS been about conning us in every way possible to buy products. We've all been living in a TV dominated science fiction movie for over 50 years now. It was a big deal when my family bought an extra (used old b/w) TV for my little brothers and I to watch in our damp unfinished basement in the 60s. I never imagined a time when TV sets in kids bedrooms would be considered normal. And now they're getting popular in cars!

MC - CLASSIC TELEVISION SHOWS

(Marathon, 00) 18 shows on 7 VHS tapes

ML - THE LOST TELEVISION SHOWS

(Marathon, 99) 21 shows on 7 VHS tapes

AV - TV CLASSICS (Alpha Video, 02) DVD box with 4 episodes each of six shows

THE ADVENTURES OF FU MANCHU (AV) See PV #39.

(THE ADVENTURES OF) OZZIE AND HARRIET (MC, 52-66, ABC) P/D/star Ozzie Nelson

This long running show starring a real family was well worth watching when Ricky Nelson first became a rockabilly singing teen idol, but the comedy was always SO lame and the acting is pretty bad. The same very fake canned laughter is heard every time the same tired catch phrases are repeated. Ricky and David get mad because they think they haven't been invited to a birthday party, then Ozzie, acting even more juvenile than his kids, gets mad for the same reason. Don Defore plays neighbor Mr. Thornberry. The surreal ending has Ozzie falling on a cake repeated in slo/mo and another scene is shown backwards! The showbiz brothers were forced to play themselves from 1949 (on the radio) to '66. Weren't there child labor laws? Note: All the Marathon releases are introduced by an unidentified host.

THE BETTY HUTTON SHOW (ML, 59-60, CBS)

Goldie Appleby (Hutton) is a former showgirl who is executor of the Strickland estate. She encourages the older family lawyer Howard Seaton (Tom Conway) to go for Beverly (Joyce Jameson), a sexy 21 year old blonde showgirl who is plotting with a carny barker type boyfriend (Roger Corman regular Anthony Carbone). Jameson basically does Jayne Mansfield in THE GIRL CAN'T HELP IT, so even kids go bug eyed when she walks by. To get rid of the relentless Beverly, Goldie poses as Howard's British wife and he's an astronaut in a nightmare. Also with Gigi Perreau as Patricia Strickland. 40s movie star Hutton (Elizabeth June Thornberg) acts like an

aging cartoon and Conway, who later died in poverty from drinking, looks sad, embarrassed, and weak.

BEULAH (ML, 50-53, ABC) P Roland D. Reed



white man. For TV, Oscar nominee Ethel Waters was hired to imitate a white man playing a black woman. It was the same blackface radio stars copied by blacks on TV situation as AMOS 'N' ANDY. She was replaced by Louise Beavers, who was replaced by Oscar winner Hattie McDaniel, but she died after 6 episodes so Beavers returned. Watching the interchangeable fat black mummies on repeats was a confusing experience for me as a kid. Books always say that Beulah solved all the problems for the suburban Henderson family, but the nice but simple-minded maid actually causes them. To help little Donnie with his social life, she (Beavers) fixes him up with a girl, who she somehow has forgotten has grown to be a teenager. Beulah and her handyman boyfriend Bill (Ernest Whitman) teach Donnie how to truck to boogie woogie piano music and act jive. The old dance teacher is appalled by the "barbaric demonstrations" of a white kid trying to act black - but the little girls think he's cool (Isn't that the main story of American show business?). Beulah sighs, "I put my big foot into it again." Ruby Dandridge (Dorothy's mother) is the idiotic neighbor maid Oriole. The part was first played on TV by Butterfly McQueen (GONE WITH THE WIND fans must have loved this show). Also with David Bruce (THE MAD GHOUL) as the stiff lawyer dad and June Frazee as his wife (the whole family also changed at one point). Reed also produced three early 50s sitcoms with Willie Best.

BLONDIE (ML, 57, NBC) P Hal Roach Jr.

I used to like the movies based on the long running comic strip, but this TV version sure isn't funny. Three Euro spies, after some microfilm in a hat, try to kill the idiotic Dagwood (Arthur Lake from the Columbia series) several times. The lady spy (Genevieve Aumont) tries to seduce him and little old Mr. Dithers (Florenz Ames) gets KO'd several times and is stuffed into a file drawer. Pamela Britton (later on MY FAVORITE MARTIAN) plays Blondie and Ann Barnes is Cookie.

BOLD JOURNEY (MC, 56-9, syndicated)

Here's a great economic idea starring everyday people who wanted to show off their vacation movies (for no payment I bet). An amateur adventurer couple (she's French) show their silent films of seals near Catalina Island, skin divers in Mexico, a Spanish fort, a village of escaped slaves, and "an underwater cinema." The host is John Stephenson.

Cleveland had a similar local show (ADVENTURE ROAD) I used to watch.

COWBOY G-MEN (ML, 52/3, syn) D Lesley Selander

Stoney Crockett (Jackie Coogan) is blamed when some Indians are ambushed and killed while a gold shipment is stolen, and he's put in jail with a comic medicine man. The commissioner is secretly the bad guy. Undercover agent hero Pat Gallagher (big star Russell Hayden) figures it all out. There's more comedy than action. Other characters are the sheriff and Morning Star, an Indian woman.

THE DANNY THOMAS SHOW (MAKE ROOM FOR DADDY (MC, 53-64, ABC/CBS) P/D Sheldon Leonard

I watched this sitcom for years but it's not funny. When the easily irritated (and irritating) nightclub star Danny Williams (whose wife has died) brings home a widow (Ann Lee), his kids Terry and Rusty (Sherry Jackson and Rusty Hamer) plot against her. The laugh track gets louder when they say he's a drunk who beats them. Hamer, one of the first sarcastic brat sitcom kids, later shot himself. Over the years Thomas had different wives and agents. By '64, this was the last sitcom with an old Hollywood style black maid, played by Amanda Randolph (from AMOS 'N' ANDY), and before her by Louise (BEULAH) Beavers. Leonard and Thomas were both Arab Americans.

A DATE WITH THE ANGELS (ML, 57-8, ABC) D James V. Kern

Vickie Angel (Betty White) and husband Gus (Bill Williams) find a stuffed gorilla standing between their twin beds. The couple then hires a movie stuntman gorilla (George Barrows) for a comic payback. The two jokers from the office think that the very different looking gorilla is the one they planted. Their boss (John Littel) calls it all "a childish nightmare." At the end of the ridiculous Plymouth sponsored Desilu Production the Angels drive away in a Plymouth.

THE DEPUTY (MC, 59-61, ABC) D David Butler

In this two-part story (The Hard Decision) bad guy Alvy (Marc Lawrence) takes the peace loving town deputy (star Allen Case) hostage to try and free his short laughing killer brother (George Brenner) from hanging. The selling point was Henry Fonda, who only starred in some episodes, as the Marshall. With John Dennis as Alvy's dumb partner and Alan Soule as the dentist they tie up. Norman Lear was the co-creator of the series.

DO YOU TRUST YOUR WIFE (WHO DO YOU TRUST?) (ML, 56-63, CBS/ABC)

Original host Edgar Bergen stars on this comedy quiz show with three of his dummies. Contestants include a mind reader and a Hollywood TV repairman and their wives, and the "fattest model in the U.S." and her husband. The repairman says "Many people are buying second sets. They put them in their bedrooms and their children's rooms!" A black deli owner and his wife (an NAACP member) win \$100 a week for a year. Frank Devol (later on FERNWOOD TONIGHT) is the conductor and Miss America Bess Meyerson does a very contrived Fridgidare oven ad. Bergen was a famous ventriloquist on the radio and in movies, but he was exposed as the world's worst famous ventriloquist on TV. He was replaced by Johnny Carson.

DRAGNET (AV, 51-59, NBC) D/star Jack Webb, P Michael Meshehoff

This long running series seems very familiar to me because I loved the color (67-70) version. Webb, who had total control, stuck to every aspect of his winning formula, which had started on the radio in '49. These four episodes are from '53-4. A bored rich lady (Peggy Webber from THE SCREAMING SKULL) turns out to be the kleptomaniac who is hitting stores on Wilshire Blvd. When a bakery truck driver (Kyle James), accused of a double hit and run homicide, discovers that his guilty friend (Walter Reed) had framed him he says "I hope you get it in the neck!" A lady (Virginia Gregg) abandons her baby in a bus terminal. The last one must have been pretty shocking at the time. It's about the sexual abuse of kidnapped twin four year old girls (who are never shown). Friday (Webb) and partner Frank Smith (Ben Alexander) accuse a known pedophile (Paul Richards), working as a lounge bar organist. They eventually break down the guilty man, an unshaven alcoholic bakery truck driver (Jack Kruschen). He sobs and cries, then fights them before being led away saying he had planned to kill the little girls. The camera lingers on his knife. Virginia Christine plays the frantic mother. The A+E BIOGRAPHY of Webb revealed that he was loved by L.A. cops but was a lonely and bitter man.

DUFFY'S TAVERN (ML, 54, syn) P Hal Roach Jr. Archie (Ed Garner), the manager of a bar on 3rd Ave., in NYC, rents the back room to Sherry (Lola Albright) and her mother, so they can make greeting cards, but they're actually counterfeiters. Sherry and Archie plan to marry but he has a domestic nightmare with bratty kids. Garner had created the popular long running radio series. This TV version has a loud laugh track and insult humor.

ERROL FLYNN THEATRE (ML, 57, syn) Flynn is casual, self mocking, and likable as he introduces and narrates a story set (and filmed) in Ireland. A single mom (Patrice Wymore) lives in a farmhouse with her spoiled brat son (Sean Flynn). She "buys" the services of a self-educated hobo (Errol) at a local auction. He says "I'm a rambling man," but stays around long enough to teach the kid to respect his elders and put in a good days work. It's a nicely done story. Wymore was the third wife of Flynn, who died in '59. Sean went on to star in some Euro movies then was killed working as a photographer in Viet Nam.

FLASH GORDON (AV, 54, syn) D Gunter von Fritsch, S Earl Marham, Bruce Elliot, P Edward Gruskin

39 episodes of this series were filmed in Berlin (and Marseilles). DEADLINE AT NOON is the most interesting episode here. A captive alien just laughs about the fact that Earth is going to be blown up. Flash (Steve Holland), scientist Dale Arden (Irene Champlin), and Dr. Zarkoff (Joe Nash) go way back in time to the (actual) ruins of post WWII



Berlin to defuse the bomb. Police in Volkswagens chase them and they hijack a mini bus. In The Race Against Time the heroes have an outdoor shootout on Mars with two aliens with a ray machine. The Forbidden Experiment takes place in a jungle on a planetoid with a doctor and an ape man. The Brain Machine features the recurring character Zydereer (Marie Powers), the middle aged "mad Witch Of Neptune," threatening to rob Zarkoff's memory. Dale is more of an equal than in the (much better) serials but looks older than Zarkoff. The sets are minimal, the FX are non-existent, and the villains seem aimed at 6 year olds. Henry Beckman, a familiar Canadian actor, is uncredited as series regular Cmdr. Richards, as are the German actors. The muscular blonde Holland was the model for Doc Savage, Conan, and Mike Hammer paperback book covers.

FRONTIER DOCTOR (ML, 58, syn)

Charlie (Ted DeCortica), a dying federal prisoner, cons the warden into letting him out so he can seek revenge from the "crummy halfbreed" Gringo Pete who set him up and took away his sexy woman Margarita. Dr. Bill Baxter (star Rex Allen, who narrates) sets things right. This show is childish and silly but the horse stampede footage (borrowed from some feature) is amazing.

FRONT PAGE DETECTIVE (ML 51-3, Dumont)

David Chase (Edmund Lowe, who narrates) is an NYC gossip columnist who doubles as an amateur detective. A body is found in the closet of his hotel room and gangsters (James Craven and Edie Foster), arrive and beat him up. Much time is spent with Stogie Joe Besser as the comic relief hotel desk clerk. With Jean Willis, Pamela Duncan (star of THE UNDEAD) as his blonde secretary, and George Pembroke as the police Lt. The actors are introduced at the end like in 30s movies. This show is violent and really cheap looking. The editing is especially bad.

THE GEORGE BURNS AND GRACIE ALLEN SHOW (MC, 50-58, CBS) P/D Ralph Levy

George smokes a cigar and talks to the camera (as always) then a friend Mamie (Sarah Selby) brings her three girls to visit for Christmas. Gracie tells them a mixed up fairy tale. I've always liked Burns and Allen, but what's notable about this plotless uncut show is that all the commercials are disguised as part of the show. Announcer Harry Von Zell arrives with "a secretary from Carnation." She mentions Carnation condensed milk ("from contented cows") over and over, then other women gather around and go on about using it for baking. At the end Von Zell and the two stars drink some in their coffee. With Fred Clark and Bea Benaderet as neighbors Harry and Blanche.

THE GEORGE GOBEL SHOW (ML, 52-60,

NBC/CBS) D Bud Yorkin, P Hal Kantor

After a long stand up segment, a silly comedy sketch stars handsome Fox star Jeffrey Hunter as himself. With Jeff Donnell as Gobel's wife and singer Peggy King. Ads are for Dial shampoo and soap and there's a big plug for Fox's ULYSSES (54).

I AM THE LAW (ML, 53, syn) P/D Jean Yarborough.

NYPD Lt. George Kirby (George Raft) goes undercover as a dock worker to expose a smuggling operation and solve a murder. John Ducette is the laughing brute foreman and Joan Arnold is a bar girl. Obvious doubles do the fight scenes but Raft is cool as always, and the plot is pro union. Lou Costello's brother Pat was the executive producer.

I MARRIED JOAN (MC, 52-55, NBC) D Hal Walker

I LOVE LUCY was so popular that other comic movie actresses landed their own sitcoms. This has some of the strangest TV comedy I've seen and Davis, from HOLD THAT GHOST, overacts so much that she seems to be on some bad speed. Her female friends lie to her about a bridge meeting. She arrives, insults all of them, then discovers it's a surprise party for her. The comic pay off is her elaborate suicide nightmare! She points a rifle at herself then tries to hang herself. Jim Backus plays her husband, a divorce court judge.

THE JACK BENNY SHOW (MC, 50-65, CBS/NBC)

I loved this show as a kid and Benny (Benjamin Kubelsky) and his cast (especially Mel Blanc!) always made me laugh. Rochester (Eddie Anderson) sings (very badly) as he shaves Jack and puts on his make up then guest star Bob Hope steals announcer Don Wilson's pants. Benny and Hope then do a Road To Nairobi spoof on a jungle set. Blackface white guys with bones in their hair sing nonsense songs (one with a plug for Benny's sponsor Lucky Strike cigarettes in it). The cannibals put the wise cracking stars in a cooking pot and sing the Campbell's Soup theme ("Umm umm good...")! Then to top it all off, Martin and Lewis show up and light the fire!! Also with a few actual blacks playing drums, a man in a suit gorilla, and a real chimp. This episode (#413) from '54 is a politically incorrect treasure trove. Jokes concern TV networks, rich people, gays, and a Danish sex change. Benny's show was more or less the same since it started on the radio in the 30s. By '65, it was the last show with a comic black servant.

JIM BOWIE (ML, 56-58, ABC)

Bowie (Brit Scott Forbes) wears a fringe jacket and ruffled sleeves in 1830s New Orleans. He teaches his reckless gambling brother (Pete Hansen) a lesson and they have a big fight. The violence was toned down on this series after complaints. With Minerva Urecal as the mother on the family plantation.

THE JOE PALOOKA STORY (ML, 54, syn) P/D William Berke

Lovable cartoon boxer Palooka was the basis of a series of Monogram movies and this old fashioned show. Both starred Australian Joe Kirkwood Jr. The setting is an old neighborhood with ethnic Italians, Irish and Jews. Bullies rob a poor kid and manager Knobby Walsh (Luis Van Rooten) unknowingly gives a rubber turkey to a poor family. A Church, a

gun and many tears are in the Thanksgiving story. With blonde Cathy Downs as Ann Howe and Slapsy Maxie Rosenbloom as the trainer Clyde.

LETTER TO LORETTA (THE LORETTA YOUNG SHOW) (MC, 53-61, NBC) D Robert Florey
This half hour drama of love and loss takes place over decades and is related in flashbacks by a war vet (Donald Murphy) in a sanitarium. An everyman type vaudeville clown (Robert Strauss) marries a blonde actress (Young). She becomes a movie star, and he goes off to fight in Korea. Young always introduced the stories and sometimes starred. Tide is the sponsor. This has a new intro by Young's son Christopher.

THE LIFE OF RILEY (ML, 49-58, NBC) D Donn Hayes

Riley (a still thin Jackie Gleason) scares boys away from his dimpled teen daughter Babs (Gloria Winters). He's suspicious of the tall "rich" Jeffrey (Jeff Clark) and the actually rich bitch Helene (Pattie Chapman) conspires to take him away from Babs. When comic fat neighbor Waldo (Bob Jellison) stops by he and Riley both slowly pour Pabst beers into tall glasses like it was the best champagne and drink it down. Riley declares "Umm! The finest beer served anywhere!" There's also a Pabst beer cartoon and the beer is plugged in the end theme song. There is no laugh track, characters still listen to the radio, the phone has a party line, and ugly wife jokes are told. Rosemary DeCamp is his wife. William Bendix, from the original radio version, later took back the role. ALL IN THE FAMILY was influenced by this show.

THE LONE RANGER (AV, 49-57, ABC) D George B. Seitz Jr., S Tom Seitz, P Jack Chertok

This famous show started on the radio in '39, and was repeated endlessly. It was up there with SUPERMAN as a much loved kid's show with unforgettable opening credits. I probably saw most of the 221 episodes. These four are all from the first season. When a man from back east (DeForest Kelly) arrives to take over his late father's ranch, he's beaten and locked up by Devers (Norman Willy) and his men. The masked Ranger (Clayton Moore) and Tonto (Jay Silverheels) help the old foreman and his friends attack and evict the bad guys. An escaped prisoner kills and impersonates Old Joe but the dead man's sister (Ann O'Neal), returning after years away, sees through the disguise. An ex-con working for a lady Wells Fargo driver (Louise Lorimer) is accused of a series of robberies but a respected doctor (Charles Meredith) is the real culprit. The most elaborate and memorable episode here opens with a (very warped) history of how "The Great White Father" in Washington wisely and fairly dealt with Indians. Actual Indian footage is mixed with old movie scenes as the narrator describes "burning!, scalping!, atrocities!" Renegade deserter Union soldiers rob food shipments from reservation Indians and plot to have them relocated. A sadistic brute killer (big Gene Roth) shoves an Indian squaw and whips Tonto. With Ralph Moody as Chief Swift Eagle and Tristan Coffin as an Indian Affairs inspector. Bill Ward was the double for Moore's many fight scenes. Silverheels was a Canadian born Mohawk.

LOVE THAT BOB (ML, 55-7, NBC/CBS) D Rod Amateau, P Paul Henning

On this Thanksgiving show glamour photographer Bob Collins (Cummings) flies his own plane to visit his grandfather (also Cummings). With Ann B. Davis (THE BRADY BUNCH) as his assistant Schultz, Dwayne Hickman as his nephew, and Rosemary DeCamp as his sister. The show wasn't very funny (even though the laughs are very loud) but it was sexy, with regular Joi Lansing and other models. Cummings returned in the even sexier MY LIVING DOLL.



MAMA (MC, 49-57, CBS) D Ralph Nelson

A spelling bee causes jealousies among neighbors and members of a Norwegian family in S.E. in 1917. With Edward Norton as the rival father and young Dick Van Patten looking weird as Nels. Stories are remembered as flashbacks by a daughter. It's a nice enough family show but the blatant cast member Maxwell House ads are incredible.

MAN BEHIND THE BADGE (ML, 53-5, CBS/syn) D Paul Landres

Charles Bickford (later replaced) hosts and narrates this Cold War paranoia episode of an anthology series. At an Air Force Strategic Air Command base, a new Lt. (Joyce Holden) is actually a spy working with Commies led by Petosky (Roy Engels), working out of a car repair shop. They plan to blow up all the B47s with time bombs. One officer (Jess Barker) gets suspicious, but it's all a "sabotage test."

THE MICKEY ROONEY SHOW (HEY MULLIGAN) (ML, 54-5, NBC) D Leslie H. Martinson

Mickey Mulligan (Rooney, then 34) is an ABC TV studio page who still lives with his cop father (Regis Toomey) and mother (Claire Carleton). He orders computers from a Government surplus catalog but gets a large clunky square head remote control black robot that looks like a leftover from a 30s serial. Not funny but the laugh track is loud. Freddie (Joey Forman) is his friend. The sitcom was created by Blake Edwards and Richard Quine. Martinson also directed Rooney in THE ATOMIC KID (54).

NAME THAT TUNE (MC, 53-59, NBC/CBS)

On a highlight show, a British woman and a real dumb cowboy, then some singing kids, have to run to ring a bell and try to guess the names of (usually very famous) hit songs. George Dewitt is the host and ads are for Black Flag (a cartoon), Dristan, Aerowax, and Freezone (for corns).

RAMAR OF THE JUNGLE (AV, ML) See Pg 62.

RIVERBOAT (MC, 59-61, NBC) D Sidney Lanfield

This one hour show is set in the 1840s. Blake (Noah Beery Jr.), the pilot of The Enterprise, gets drunk and finds himself on the run in the woods with a wide eyed swamp girl (Stella Stevens,

around the time she was a Playboy centerfold) and her backwoods pa (William Fawcett). Bad guys (led by Charles Bronson) are after some loot in a mine. Star Darren McGavin has little to do in this episode. With Dick Wessel as the alcoholic engineer, and Ray Teal as the sheriff.

ROCKY JONES SPACE RANGER - CRASH OF THE MOONS (AV, 54, syn) D Hollingsworth Morse, S Warren Wilson, P Roland Reed

This is a feature made from 3 connecting episodes of the kids show (39 episodes were filmed). The FX and scripts were better than on many of the similar (but live) kid's shows of the time. Rocky (Richard Crane) and his young navigator Winky (Scotty Beckett) discover that two moons will soon crash killing the entire populations of both. Buildings on the moon with constant lightning storms have lightning bolt décor. Friendly leader Bovaro (John HOGAN's HEROES Banner) and his wife (Maria Palmer) who wear lightening bolt clothes, are ready to evacuate, but the cartoon fascist rival leader Cleolanta (Patsy Parsons) refuses. She says "Cleolanta needs no help from any man!" Her Lt. (Harry Lauter) discovers that his wife (Nan Leslie) is working for the underground. She and the heroes are locked in rooms and KO'd by gas. Other United World regulars on the space wheel station are the old and tiny Prof. Newton (Maurice Cass), blonde Vena Ray (Sally Mansfield), the kid Bobby (James Lydon), and Secretary Drake (Charles Meredith). Several actors have strong Euro accents. Theremin music is heard. Series regular Parsons had no other known credits, but looks great in her cape and was probably the main attraction. Beckett, one of the coolest kids in OUR GANG shorts, was arrested for passing a bad check and carrying a concealed weapon during the run of this show. In '69 he was beaten to death. He was 38 years old.

SKY KING (ML, 51-5, NBC/ABC)

At a charity variety show at a movie theater, seeing eye dog Barney is given to blind blonde newsboy Johnny. Sky King (Kirby Grant) of the Flying Crown Ranch flies to the desert after a robbery. The perp tries to shoot Johnny, but Barney stops him. Gloria Winters is King's cute niece Penny. It's a decent kid's show, based on a radio series and is sponsored by Nabisco ("Reach for Nabisco"). I used to watch it a lot (and eat countless Oreo Cookies). I still like Fig Newtons.

STUDIO ONE (MC, 48-58, CBS) D Paul Nichol

The Willow Cabin from 1950 stars Priscilla Gillette (a very good actress, later on soaps) as a stage actress in London who has an affair with a famous married surgeon (Charlton Heston, who acted on this show many times). When WWII breaks out they both enlist but he ODs on pills. She smokes and drinks and meets his wife who was in a concentration camp. It's a good grim drama but the Westinghouse ads are priceless. One is for an "Electro Magnifier" TV set with a built in antennae and a round screen. The one that hypes the first atomic power plant for ship propulsion ("Chart the path for the future!") opens with an actual A bomb blast!

SUSPENSE (MC, 49-54, CBS) D Robert Mulligan

An American reporter (Jayne Meadows) convinces

a businessman (Walter Matthau) to join her on a train from occupied Vienna to Hamburg to identify smugglers. This episode of the live from NYC drama anthology also features Mike Kellin (Polish Commie) and Robert Webber (American diplomat). The fight scenes are pathetic and the music is improv organ but it's fun to watch. An ad features a parade of Auto Lite products. The radio version started in '42 (Bela and Boris were both on it) and ran for 20 years.

TEXACO STAR THEATER (MC, 48-53, NBC)

Hard to believe that this hour long comedy variety show hosted by Milton Berle was once the most talked about and hyped #1 attraction on TV but it's amazing to see. The funniest skit features a giant, a dwarf (Billy Curtis) and boxer Primo Carnera. Berle does drag routines (as usual) and sings (he was a good singer). Eddie Cantor backed out as guest star so was replaced at the last minute by Danny Thomas. Several routines and songs deal with racial prejudice. They were obviously intended for Cantor, to show that despite his years of black-face comedy, he was not a racist. One song is all about how fair the "U.N. of show business" is. There's even a lyric about the separation of church and state! Also with pitchman Sid Stone, singer Fran Warren, some opera, and Fatso Marco. It opens with the singing Texaco Attendants and is loaded with Texaco plugs (and one for Pet Milk).

THIS IS YOUR LIFE (MC, 52-61, NBC)

Silent comedy producer Mack Sennett (from Quebec) is the honored celebrity on this episode. Host Ralph Edwards brings out various Keystone Cops and comics including Del Lord, Vernon Dent, Andy Clyde, Chester Conklin, Franklin Pangborn,

Phyllis Haver, Sally Eilers, and finally, Harold Lloyd. This show (which started on the radio in '48) was sometimes awkward or contrived, but Sennett seemed genuinely surprised and touched. Ads are for Prell and Crest.

TOPPER (MC, 53-55, CBS) D Lew Landers

My first favorite fantasy sitcom, this was based on the (much better) Hal Roach produced movies. Henrietta (Lee Patrick), the wife of banker Cosmo Topper (Leo G. Carroll), sells their house to a colonel (Don Beddoe). When he moves in with his loud kids and a screeching parrot it's up to the charming ghosts Marian and George Kerby (real life married couple Anne Jeffries and Robert Sterling) and their ghost dog to chase them away. I remembered the objects floating around but forgot about all the drinking. The ghosts are often drunk and their Saint Bernard is alcoholic. One cigarette commercial features the stars and two have (actual!) newscasters on actual news sets reporting breaking news about Camel winning popularity polls (brilliant!). With regulars Kathleen Freeman as the confused maid and Thurston Hall as Topper's boss. Lets all have a drink and a smoke in honor of Jeffries, one of the sexiest women on 50s TV.

THE TROUBLE WITH FATHER (THE STU ERWIN SHOW) (ML, 50-53, ABC) P Hal Roach Jr., Roland D. Reed

High school principal Stu Irwin (Stu Erwin), is home on vacation but his nerves are on edge because of all the noise. He and wife June (June Collyer, his real life wife) book a hotel room but falling down drunk conventioners and a loud repairman (Gene Roth) intrude into the room. Stu

yells at handyman Willie (Willie Best) at home, then deals with inept waiter Willie at the hotel. Confused moonlighting Willie asks "Is we home or is we ain't?" Ann Todd and Sheila James play the daughters. James (Kuehl) was perfect as Zelda on DOBIE GILLIS and she was impressive as a little girl too. 30s comedy star Erwin resembled an unhappy Curly Howard as he got older. Best (aka Sleep 'N' Eat) also played basically the same dumb black servant role on MY LITTLE MARGIE and WATERFRONT (both also from Roach) at the same time, which must be a TV trivia record. I remember this show from repeats. The best part is the lack of a laugh track.

TWENTY-ONE (MC, 56-8, NBC)

This is the famous quiz show with glass isolation booths (and twin lady assistants) that was cancelled after being exposed for being fixed and was the topic of QUIZ SHOW (94). On this episode winning answers about bones in human spines on a previous show had been questioned by experts, so the contestants returned to play the whole game over! Host Jack Barry also does the Geritol ads.

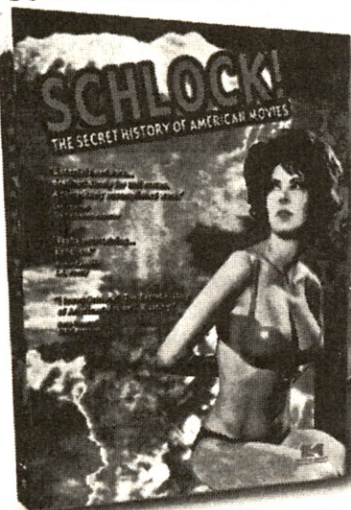
YOU BET YOUR LIFE (MC, 50-61, NBC)

Groucho Marx was a childhood TV comedy favorite of mine, up there with Jack Benny and George and Gracie. His familiar comic quiz show started on the radio in '47 and was repeated for years. The celebrity guest here is opinionated songwriter Sammy Cahn, who sings part of "All The Way." Announcer George Fenneman does a Desoto car ad and Groucho promotes the '58 Desoto with a push button transmission (a bad short lived idea).

PV

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CAMERON MITCHELL

NIGHTMARE IN WAX (Interglobal, 66) D Bud Townsend, S Rex Carlton, P Martin B. Cohen

Paragon Pictures' chain smoking make up expert Vincent Reynard (Mitchell - PV #19) plans to marry star Maria Morgan (Anne Helm). After jealous studio head Max Black (Berry Kroeger) sets him on fire at a party he acts mean, crazy and pitiful while bandaged up in the hospital. Vincent, now a ranting psycho with an eye patch and wearing a cape, opens a museum (the actual Movieland Wax Museum) with a bubbling vat of wax in a large secret room. A dumb police detective (Scott Brady) and a dumber Sgt. (John "Bud" Cardos) are shown life-like new "wax figures" of four missing Paragon stars. Vincent doesn't actually kill his victims or cover them with wax. He injects them with a serum, which makes them stay still except when they move and blink. He talks to a blonde female head modeled after Theresa (Victoria Carroll, later on ALICE), an idiotic lovesick blonde go-go dancer from Gazarri's night-club. He chases her around his museum yelling for her to "Scream! Scream!", then takes her body for a drive to the beach, kissing her and going "Oh baby!". The it's all a (repeating) dream ending is DEAD OF NIGHT inspired. The (white) touring version of the (black Liberty Records studio group) The T-Bones, play one song as another pop song is badly dubbed in. With Hollis Morrison (alcoholic tour guide), Kent Osborne (bartender), flashbacks, a nightmare, and a GONE WITH THE WIND wax display. This was picked up by Crown Int. and released on an M rated double bill in '69 with Al Adamson's BLOOD OF DRACULA'S CASTLE, which used the same dungeon set. Both were executive produced and written by Carleton. In his PV (#19) interview, Adamson said that Carlton killed himself because he couldn't pay back the mob money he borrowed to make these stupid movies. I'll bet that Carlton was murdered (as was Adamson).

THE DEMON (Sinister, 79) P/D/S Percival Rubens

(MIDNIGHT CALLER) After teenage Emily is kidnapped and killed in the woods her parents (Peter Elliot and Moira Winslow) call in retired Marine Col. Carson (Mitchell), a psychic. Carson shudders, sweats, and seems to be having orgasms while ripping up her pillow and having visions of the big super strong mystery killer/rapist. He wears black gloves and a featureless face mask, cuts up sex magazines, and also kills random people outside Boobs Disco (where "Ring My Bell" is heard). Meanwhile blonde Mary (Jennifer Holmes) and her cousin Jo (Zoli Marki) are nursery school teacher roommates. Cute 18 year old Jo takes a shower, sings while naked, and has sex with her new rich Playboy boyfriend (Craig Gardner) from Delaware. Mary is stalked by the killer and is eventually chased all over the house wearing only panties. The HALLOWEEN inspired South African movie has David Soul pictures on Emily's wall, an AMITYVILLE HORROR marquee, a skeleton in a tree, POV stalking shots, frequent cuts to ocean waves, and a stupefying end. Mitchell and Holmes returned in Rubens RAW FORCE (82) and Marki was in his SURVIVAL ZONE (83).

TERROR ON TAPE (Continental, 85) D "Roberts A. Worms II,"

S Phillip C. Clarke, P Michael Schwartz, Eric Parkinson

Cameron Mitchell working behind the counter at a (probably long gone) indy video store, cheerfully shows video clips to three customers. Only the last one (Michelle Bauer) is into horror and says "I want to lose my mind in fear!" The three H. G. Lewis "Blood Trilogy" movies are well represented as are NIGHTMARE, SLAYER, and Ted Bohaus' DEADLY SPAWN. You get several clips each from VAMPIRE HOOKERS (with John Carradine), SCALPS (with Kirk Alyn) TO THE DEVIL A DAUGHTER (including Nastassia Kinski's nude scene), CITY OF THE WALKING DEAD, and THE EERIE MIDNIGHT HORROR SHOW. Some other obscurities are MADHOUSE MANSION, FROZEN SCREAM, and ALIEN PREY. I saw some of these on 42nd St. and was working at a (now long gone) video store on University Place when this horror trailer comp (from a long defunct company) was released.

1945

THE HORN BLOWS AT MIDNIGHT (MGM, 45)

D Raoul Walsh, S Sam Hellman, James V. Kern, P Mark Hellinger

Athanael (a quiet Jack Benny), in a radio studio band, falls asleep and dreams that he's in the huge Heavenly orchestra. The chief of Heaven (Guy Kibbee) orders him back to earth (filled with "persecution and hatred") where he is to blow his trumpet to announce the end of the world (!) during a New Year's Eve party in a Manhattan hotel. Decadent fallen angels Osidro (Allyn Joslyn) and Doresmus (John Alexander) try to stop him so they can continue to enjoy "swing music and beautiful girls!" and he's distracted by cigarette girl Fran (Dolores Moran). Note: Blonde pin up Moran looked like Morgan Fairchild. In her sexy suicide attempt (!?) scene her clothes are ripped and pulled off as she hangs



NIGHTMARE IN WAX

from the side of a high rise. Secretary of Heaven Elizabeth (Alexis Smith) is sent down to help Athanael and little Robert Blake calls him a fink. Frantic characters dangle over the edge of a skyscraper penthouse and Athanael falls into a giant steaming cup of coffee billboard. An impressive large scale model Manhattan was built for this fun (but not really funny) Warners fantasy. Some actors play different characters in reality and the dream world. With Reginald Gardner (main bad guy), Franklin Pangborn (exasperated house detective), Margaret Dumont, Mike Mazurki, Dudley Dickerson (porter), Jack Norton (drunk), Whit Bissell, wild jitterbug dancers and jive talkers. The score is by Franz Waxman (plus Carl W. Stalling and William Lava) and the cinematography is by Sydney Hickox.

ZOMBIES ON BROADWAY (Tapes of Terror, 45) D Gordon Douglas, S Ben Stoler, P Lawrence Kimble

I loved this when I first saw it on TV as a little kid. Press agents Jerry (Wally Brown) and Mike (Alan Carney) are forced to go to San Sebastian to bring back a real zombie for the opening of a NYC nightclub owned by gangster Ace (Sheldon Leonard). They and the blonde dancer/ singer/knife thrower Jean (Anne Jeffries, later of the TOPPER TV series) arrive at the mansion of Dr. Renault (Bela Lugosi). He creates zombies by injecting a serum, orders Jerry

and Mike to dig their own graves, and has a funny scene with a cute monkey. Jean is bound and gagged, and she and the agents are all carried around by the tall bug eyed zombie Kaloga (Darby Jones) who stays in a flip top coffin. The local blacks look and act like they're in Tarzan movies (which RKO was producing at the time). The high priest (Rudolph Andrea) and one of his frantic followers are white actors in full body blackface makeup. Mike hides amongst the natives in blackface. Nick Stewart is a janitor and Martin Wilkins (also in THE VAMPIRE'S GHOST and AFRICA SCREAMS) is a boxer pretending to be a zombie. These actors are not credited even though whites with much smaller roles are. The studio was spoofing its own I WALKED WITH A ZOMBIE (43) by bringing back Jones and Sir Lancelot (who sings "Blood On De Ground"). I'll bet I WALKED producer Val Lewton was not amused. The cast includes Joseph Vitale as Bela's scared assistant, Ian Wolfe as a professor, Louis Jean Heydt as a Walter Winchell type, and Frank Henkens and Russell Hopton as Ace's bodyguards. Brown, Carney, Jeffries and Lugosi all returned in GENIUS AT WORK (46), then the comedy team split up. Both later found work in Disney movies. They weren't as funny as Abbott and Costello but they weren't as irritating either. ZOMBIES runs 68 mins. The tape quality is excellent.

FAY SPAIN - JD

TEENAGE DOLL (Englewood, 57) P/D Roger Corman, S Charles B. Griffith

The dialog in this stark JD gang war movie is loaded with dread and misery. Hel (Fay Spain), leader of the Black Widows girl gang, lives in a filthy slum house. Her alcoholic father brings home young women. She threatens her pathetic starving crying little sister and calls her a "dumb broad brat!" In sharp contrast Barbara (June Kenny), the new girl at school, lives in a nice house with both parents. Blamed for the death of a gang member, she's on the run, all because she had fallen for Eddie (John Brinkley), leader of the Vandals. The Widows talk tough, fight, wear jeans, smoke cigarettes and all look very sexy. Lori (Sandy Smith) mocks her older sister (Barboura Morris) for trying to escape by going out with a rich older man and asks "Why should I give a flying flip!?" Squirell (Zia Rodann from Israel) robs her own hard working immigrant Mexican parents. The others are Betty (Barbara Wilson from BLOOD OF DRACULA), whose father is a cop (Richard C. Cutting) and May (Colette Jackson, who died young). The Widows hang out at a power plant and a secret elevator (!?) descends to the Vandals hideout under a junkyard. One character that makes no sense is Barbara's weird mom (Dorothy Neumann, the witch in THE TERROR). With Bruno Ve Sota (alki witness), Richard Devon (Police Lt), and Ed Nelson (cop and a crazy blind man). The jazzy score is by Walter Green. The cinematography by Floyd Crosby is fine, but the shadow of a crew member is visible in a mirror. The 71 min. Allied Artists release was produced by the Woolner brothers.

DRAGSTRIP GIRL (57) D Edward L. Cahn, S Lou Rusoff, P Alex Gordon

Young people who hang out and dance to the juke box at a Pizzeria next to a garage race old customized jalopies. Louise (Fat Spain), the new 18 year old blonde in town encourages the life time rivalry between the working class Jim (Steve Terrell), and smug rich guy Fred (John Ashley) by racing with and dating both. She taunts them on with "Lean on it!" and "Don't be a Creep!" Her own father (Don Shelton) bought her hot rod for her and is proud that "She knows how to bait a man trap." Fred becomes more bitter and reckless, resulting in a big fight, a chickie run, and a deadly accident. The Police Lt. (Russ Bender) warns "you'll laugh yourself right into the morgue!" Louise is enough to drive any guy over the edge but busty blonde Rhonda (Judy Bamber, also in A BUCK-

ET OF BLOOD) is even sexier. Fred and Rhonda's boyfriend Tommy (Frank Gorshin) sing the comic "Drag Strip Baby." Bender, Tommy Ivo, and Leon Tyler (the one with glasses) returned in THE GHOST OF DRAGSTRIP HOLLOW (59). Also with Dorothy Bruce as Louise's mother, and a fat comic relief Italian Mama and Papa. The 69 min. AIP release was a follow up to Cahn's MOTORCYCLE GANG (57) with the same male leads. The title was re-used for a '94 cable movie (PV #23). Terrell quit acting and became a minister, Spain died at 50, and the late Ashley eventually became a millionaire TV producer.

THE SMART ALECS

SING AND SWING (63) P/D Lance Comfort, S Lyn Fairhurst

(LIVE IT UP) The Smart Alecs, four messenger boys, are Dave (star David Hemmings), lead singer and guitarist Ron (Heinz Burt), drummer Ricky (Steve Marriott) and bassist Phil (John Pike). Ricky, who laughs and jokes a lot, wants to call the band The Maggots. They luck into a TV spot which is preempted by a soccer match and their demo tape is lost. Eventually they have a hit ("Don't You Understand"), then find it was all a dream - !? Most of the time is taken up by one act after another, produced by the legendary Joe Meek. Gene Vincent, oddly dressed all in white, polishes a train while singing "Temptation Baby." The Outlaws (with Ritchie Blackmore) do an instrumental ("Law And Disorder") dressed like Devo (!?) then disappear. Sounds Incorporated and Andy Cavell And The Saints also do great instrumentals and Kenny Ball (the most famous name at the time) does two. Heinz and The Tornadoes provided the Smart Alecs' music. Other songs are by Patsy Ann Noble, Kim Roberts, and Jennifer Moss,

who plays the singing neighbor Jill. Also with Joan Newell (Dave's former singer mom), Ed Devereaux (disapproving dad), and Paul Hanard (publicity mad director of DON'T TOUCH MY BIKINI). Mary Quant designed the costumes. After SING... was released Heinz made it to #5 with "Just Like Eddie." Universal released the fun and inspirational movie here in '64 during Beatlemania.

BE MY GUEST (64) P/D Lance Comfort, S Lyn Fairhurst

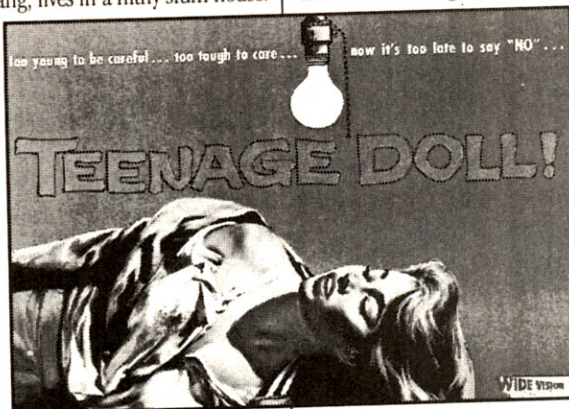
The sequel to SING AND SWING has more plot, more comedy and more dancing, but less songs (and no Heinz). Dave

(Hemmings) gets a new office boy job at a newspaper and the other two becomes waiters on a train. Ricky (Marriott) does a whole conversation as two women. The Smart Alecs reform for a battle of the bands at the Hippodrome judged by a clap-o-meter. Dave has an on/off romance with Erica from Texas (Andrea Monet), is tricked out of song rights by the sexy blonde Wanda (Joyce Blair), and exposes a music business scandal. Jerry Lee Lewis is in top form doing "My Baby Loves Nobody But Me." "Slash Wilde And the Cutthroats" (actually The Zephyrs) do "She Laughed," an excellent B side. Kenny And The Wranglers do "Somebody Help Me," The Nashville Teens do "Whatcha Gonna Do?," The Nightshades do the theme song and Joyce Blair does "Gotta Get Away" (by John Barry). Scenes at Brighton Beach and a band member reduced to being a bellboy will make viewers think of QUADROPHENIA. Shel Talmy produced the music, including The Beach Boys-style opening song. This had no American release. Within a year after playing a struggling rock drummer, Marriott was on the charts fronting The Small Faces, who appeared in DATE-LINE DIAMONDS (65).

MORE RECENT

MACHINES OF LOVE AND HATE (Cinema Image, 02) P/D/S Joseph Parda, P Joesph Zaso, Richard Barbadillo Jr.

John Charles (David Runco), a tall long-haired, bearded hitchhiker who has flashbacks but no memory, recovers from a wound at an isolated home occu-



pied by a British couple and their daughter Erika (Tina Krause). He's seduced by Erika, then her insane seeming mother Cynthia (Eileen Daly). Alexander (Roland Johnson) the crippled voyeur father yells, swears, rants, and screams a lot. Characters have overlapping cannibal nightmares and whole scenes are repeated in a very disorienting way. The mysterious old man (Milton Hayes) who picked up John also kills a black rasta hair guy. A long talk with a priest brings out the religious aspects of the semi-artistic letterboxed exploitation movie. With solarized gut removal, sex with gas masks on, incest and a satanic ceremony. It was filmed around Lake Ariel, PA (near Scranton), and in NY State. Runco seems to be a pretty good actor. Daly (who also takes a shower) starred in the British PERVILLA and RAZOR BLADE SMILE (both PV #31). Krause (who always looks good naked) was also in Parda's segment of EVIL STREETS (PV #29). See cinemaimages.net

RETRO GIRL (New Phoenix, 02) P/D/S/edit Andy Rodriguez

This release (probably inspired by the DARK ANGEL show) is three 15 min. shorts edited together. Jessica (a different actress each time) is given the powers to become Retrowoman. She wears a mask and tights, can time travel, fights bad guys with her fists, and narrates. She also is tied up and has a nightmare inside a flashback. The Retrowomen are (I think) Melissa Brady, Tawanya Gentleman (with huge breasts) and Angelino Del Rio. It was filmed in Tempe and Phoenix, AZ. Outtakes are included.

HOLLA! IF I KILL YOU (Sub Rosa, 02) P/D/S/edit John Polonia, P/D/edit Mark Polonia, S Jeff Carroll

There is currently a large market for new black cast DVDs. Just as in the era (30s/40s) of product for segregated theaters, and 70s blaxploitation, most are produced quick and as cheap as possible by profit minded white guys. Holla (Mike Troy Smith) thinks he should be a stand up comedy star but is so bad that everyone at the local comedy club boos and insults him. Meanwhile a mystery psycho calls him on the phone and characters are killed. Much time is taken up by phone conversations, a TV talk show, and lots of very unfunny comedy. Mia Davis co-stars as Holla's large cute would be girlfriend Rose. The actual stand up comics hyped on the cover are seen in brief unrelated interview clips filmed outside NYC area clubs. Extras include bloopers and interviews and commentary from the twin PA based directors, who got their start back in '87 starring in SPLATTER FARM (PV #20) and have since directed at least nine horror movies. This will sell better than all of them combined.

THE ABOMINATION: EVILMAKER II (Pipedreams, 02) D/S/act John Bowker, P/edit Jonathan Scott

Blonde Kathy (Kylene Wetherell) and Charles (Jon Wilmot), a big long haired alcoholic gay former cop (who resembles Silent Bob/Kevin Smith), both have similar nightmares. They return to an old remote house, the site of the axe murders in EVILMAKER (00). Kathy's dead sister Rachel (Felicia Pandolfi) appears as herself and as a black leather goth look killer phantom who declares "I am the spawn of evil!" The good and evil Rachels appear in an alternate world parking garage and a possessed psychic fucks several characters who become red eyed zombies. Shannon, the original silicone breast blonde star, appears in b/w flashbacks. The Brimstone Media production was made in Alsea, Oregon.

1977

RABBIT TEST (Embassy, 77) D/S/act Joan Rivers, S Jay Redeck, P Edgar Rosenberg

It's hard to remember that Rivers (Molinsky) was once considered an edgy comic

who directed a (much hated) movie. Lionel Carpenter (Billy Crystal), a virgin who still lives with his overbearing mother Mary (Doris Roberts), is seduced by a blonde (Sheree North) on a bowling game machine in a VFW hospital. When he becomes pregnant, his hyper Nam vet cousin (Alex Rocco) insists on being his manager, which leads to headlines and a world tour. The pregnancy angle is just an excuse for non-stop pre-AIRPLANE comic anarchy and offensive ethnic and religious humor with a cast of familiar comedians. African cannibals sing an R+B version of "Frere Jacques, there's a Playboy "Jungle Bunny," and Jimmy (Dyno-mite!) Walker as a native ventriloquist with a dummy (Billy Barty in blackface!) telling minstrel jokes. If Gypsies had an anti-defamation league, they would have boycotted this movie. The large Gypsy family of his new girlfriend (Joan Prather) worship Lionel. The father (Norman Fell) is a fake blind man and the mother (Imogene Coca) sprays Lysol on their dinner (hamster). The funniest comics for me were Paul Lynde as a gynecologist and Alice Ghostly as his nurse. With George Gobel as the idiot Southern president in a pig mask, female impersonator Charles Pierce as Queen Elizabeth, Tom Poston as a priest, and a puppet pope. The Wailing Wall (of China), Nazis, sex dolls, incest, abortion, baptism, Christmas, Anita Bryant, Johnny Carson, Mexicans, India, and NETWORK are all referenced. Also with Keene Curtis, Charlotte Rae, Roddy McDowall in two roles (one in drag), Rosie Grier, Peter Marshall (on the HOLLYWOOD SQUARES set), Richard Deacon, Fannie Flagg, Hamilton Camp (uncredited), and somewhere in there, Valerie Curtin, Michael Keaton, and Linda Thompson. Lucian Ballard was the cinematographer. Crystal was in SOAP at the time and Roberts was on MARY HARTMAN. Redeck produced HOLLYWOOD SQUARES. Rosenberg was River's husband.

EVIL DOES NOT DIE...
IT WAITS... TO BE RE-BORN...



THE MANITOU (Shocking, 77) P/D/S William Girdler, S/act Jon Cedar, S Thomas Pope

This wacky but enjoyable horror movie based on a Graham Masterson novel, takes place in S.F., where Harry Erskine (Tony Curtis) is a charming fake spiritualist who cheats old ladies. Something is growing on the back of his hospitalized former girlfriend Karen (Susan Strasberg). One of his clients (Laureen Tuttle) chants, then floats and falls to her death. When Dr. Hughes (Cedar) tries to operate on what he thinks is a tumor, laser beams attack. When another spiritualist (Stella Stevens) conducts a séance, a head emerges from a table, a great type of effect, later common in ELM ST. movies. After some research, Harry convinces

Singing Rock (Michael Ansara) to exorcise the ancient evil spirit. The Indian medicine man eventually confronts the spirit (seen as a bloody naked muscular dwarf) in a cosmic alternate world of FX, the hospital freezes, and doctors explode. Strasberg doesn't have much acting to do, but she has a topless scene. With Burgess Meredith (eccentric bearded professor), Ann Sothern (at the séance), Jeanette Nolan (another client), Paul Mantel and Grefe regular Charles Kissinger (doctors), and Felix Sila. The makeup FX are by Thomas R. Burman and the score is by Lalo Schiffrin. Avco Embassy released this in '78 after Girdler died. With a \$3M budget, it was the last and by far the most expensive of his nine features.

SIDEWINDER (JFTH!, 77) D Earl Bellamy, S Nancy Voyles Crawford, Thomas A. McMahon, P Elmo Williams

The brooding J.W. Wyatt (Michael Parks), is an independent motorcross dirt bike racer. Wyatt reluctantly agrees to let Pachard (Alex Cord), a wealthy corporate manufacturer, sponsor him as long as he can design the bikes he rides. When Pachard dies in an accident his bitchy P.R. department head sister Chris (Susan Hayward) takes over. Friction and insults ("Up yours creep!") eventually turns to an on/off romance but she wants to sell out to Japanese businessmen. Wyatt has no respect for the reckless womanizing racer Digger (Marjoe Gortner) but they become friends on the road together. Also with Bill Vint as a trouble-

COMMIES

I WAS A COMMUNIST FOR THE F.B.I. (51) D Gordon Douglas, S Crane Wilbur, P Bryan Foy

Slovenian American Matt Cvetic (Frank Lovejoy, who narrates) works in a Pittsburgh steel foundry, and is the chief Party organizer for the wealthy well organized local American Communist cell. Cvetic's own brothers hate him and his confused teenage son Dick (Ron Hagerthy) is ashamed of him. Brother Joe (Paul Picerni) even beats him up at their mother's funeral. Local party boss Jim Blandon (blonde James Millcan) gives a speech to a hall full of cheering black men. He then laughs "Those Niggers ate it up!" Recalling The Scotsboro Boys, he boasts "The party raised nearly two millions dollars just to defend those six niggers. We made a tremendous profit!" Local F.B.I. chief Crowley (Richard Webb, TV's CAPTAIN MARVEL) and agent Mason (Phillip Carey, now a soap opera star) plant bugs and tape conversations in a secret room behind a record store (!) Dick's pretty school teacher Eve (Dorothy Hart, a model from Cleveland), is one of "30 female Communist plant teachers, just in Pittsburgh!" The seductive "tasty little dish" hardliner wants out though after seeing how the party orchestrates violence at strikes so that Jews will be blamed. Cvetic helps her hide out, goes to jail, is beaten up, and eventually testifies at H.U.A.C. hearings in D.C. This extreme paranoia feature ends with a shot of a bust of Lincoln as "The Battle Hymn Of The Republic" plays. It makes it clear that race riots and strikes are always started by Commies (who are then protected by the silly First Amendment), welfare is a Commie plot, and the easiest Americans to dupe into being traitors are school kids, blacks, women, Union members, and in a plot angle cut after preview screenings, Jews. Also with Konstantin Shayne as Gerhardt Eisler from Moscow, unbilled blacks Ernest Anderson, Sugarfoot Anderson, and Blue Washington (John Wayne's sidekick in 30s westerns), and Russ Conway and Frank Gerstle. Cvetic was a real person whose tales of nine years working undercover were serialized in The Saturday Evening Post (the largest circulation magazine at the time). Eisler, also a real person, tried to sue. The score is by Max Steiner. Countless Americans read the stories, saw this major Warner release, listened to the radio series version (starring Dana Andrews), then watched the extremely similar hit TV series I LED TWO LIVES (53-6) starring Richard Carlson. It all adds up to a very effective Republican backed mass propaganda campaign. It was no accident that I WAS... opened while Gen. Eisenhower and Nixon were campaigning (against an "egghead" Democrat) to take back the White House. It was aired on The Mystery Channel.

RED NIGHTMARE (VCI, 57) D George Waggoner, S Vincent Fotre, P/host Jack Webb, P William L. Hendicks

Suburban father of three Jerry Donahue (the always likable Jack Kelly, then on MAVERICK) misses PTA, Army Reserve and Boy Scout meetings. After showing us a fake propaganda American town in the USSR, Jack Webb (who appears like Rod Serling on THE TWILIGHT ZONE) says "Let's give Jerry a real Red Nightmare." Jerry wakes in a Communist state, shocked and confused but defiant. His teen daughter Linda (Pat Woodell) leaves to work on a collective and her fiancé Bill (Peter Brown) is a soldier who barges into their home. Jerry is put on trial for smashing displays in The People's Museum (formerly the family church). Even his now cold wife Helen (Jeanne Cooper) testifies against him. Sentenced to death, he's strapped to a chair and shot in the head by a soldier (Peter Breck). He then wakes ready to appreciate his American freedoms. As on DRAGNET, Webb gets the last words. He was right about the holes in the Iron Curtain leading to the system's downfall. The Donahues live on the Warner Studio back lot suburb familiar from many TV shows. With Andrew Dugan as a judge, Robert Conrad, and Louis Quinn.



I WAS A COMMUNIST FOR THE F.B.I.

This Dept. of Defense short (which was re-released in 62) is pretty effective considering that Fotre also wrote MISSILE MONSTERS (59)! Supposedly an hour long version exists but this runs 29 mins., as do copies from other companies. The print used as an extra for INVASION U.S.A. (PV #38) looks better than this jumpy one from the FOREVER 50s Box. Woodell was later in the adults only GABRIELA (71) and drive-in movies shot in the Philippines.

THE FEARMAKERS (58) D Jacques Tournear, S Chris Appley, Elliot West, P Martin H. Lancer

Korean War Capt. Alan Eaton (Dana Andrews) is seen being beaten and brainwashed in a Chinese prison camp. The weakened, depressed, and traumatized Eaton (who has flashbacks), returns to his Washington D.C. P.R. firm only to find that McGuinniss (Dick Foran), a stranger, has taken over. An old friend, now a famous Senator (Roy Gordon) convinces him to go back to work undercover to help expose the now Communist front company. McGuinniss' secretary Lorraine (Marilee Earl from THE LOST MISSILE) helps him and he discovers that his partner was murdered. A chase/fight scene ends at the base of The Lincoln memorial. A (Jewish) nuclear scientist who warns "Science has brought us to the brink of world extermination!" and heads an anti-nuke group — is exposed as a Communist (a word never mentioned here). Eaton says "Figures can be made to prove anything" and part of the plot is "selling candidates like products" using deviously worded phone polling. That now very common and effective practice has been perfected in recent years — by Republicans. With Mel Torme as bookkeeper Barney, and Veda Ann Borg as the flirty wife of a drunken brute (Kelly Thorsden) who beats Eaton (just as the Chinese had). The U.A. release, based on a novel, was shown on TCM. Andrews had also starred in THE IRON CURTAIN (48) and THE RED DANUBE (49) and the I Was A Communist... radio show. Tournear's CURSE OF THE DEMON (56) is considered a classic now but Andrew's more important anti-Communist roles are pretty much forgotten.

THIS IS THE RAW NAKED TRUTH OF THE COMMUNIST PLOT TO ENGULF THE WORLD!



TWO BEFORE ZERO (Sinister, 62) D William D. Faralla, S Bruce Henry, P Fred A Niles

(RUSSIAN ROULETTE) A man (Basil Rathbone) is sarcastic and demanding as he narrates a spirited and surprisingly detailed history of the horrors of Communism from Marx and Lenin to Castro. An everywoman (Mary Murphy from THE WILD ONE) stands in a gown on a barren set, questions his facts, gets confused and angry, cries and says "I am a woman. I do not understand anything!" He calls her a "Naïve little child" and yells at her to repeat "Wrong is right! Evil is good!" I have no doubt that some of the footage here was used out of context, and that some facts were tweaked to prove points, but the many actual scenes of sobbing peasants, public hangings, mass graves and decaying bodies is powerful stuff. Footage of starving and dead babies and children ("middle class Russians") is especially disturbing. Attention is given to the Russian Revolution, disastrous five year plans and purges, The Spanish Civil War, the Stalin/Hitler pact, the massacre of Polish officers, The H bomb, Mao and The Korean War, Hungary, The Berlin Wall, and Krushchev ranting at the U.N. Russians citizens are shown welcoming the Nazis. Stalin statues are smashed in The Ukraine. Crippled American Korea vets play basketball. After making a Jayne Mansfield joke (!), he reads a long list of Communist countries. She finally gets it, but declares that she is not afraid and recites The Lord's Prayer. Rathbone also hosted MYSTIC PROPHECIES OF NOSTRADAMUS (PV #37). Editor Robert L. Sinise (father of actor Gary) also cut H.G. Lewis gore movies! Director Faralla later worked with Sam Peckinpah. The 78 min. feature was released to theaters by Ellis Films. Can you imagine watching it during The Cuban Missile Crisis?

making racer, Charlotte Rae as the comic mother of young racer Willy (Barry Livingston), and Digger's groupies. Eddie Rabbit sings the end theme. Much of the Avco Embassy feature, filmed in New Mexico, is stunt doubles racing. The producer/screenwriter team did CARAVANS (78) in Iran next. Hayward, from Texas, became a DALLAS regular. Parks, still wearing his THEN CAME BRONSON series wool cap here is in the KILL BILL movies.

DEATH BED – THE BED THAT EATS (Cult Epics, 77) P/D/S George Barry

An old four poster canopy bed with a purple bedspread is in a stark one room brick walled building on the grounds of a remote mansion. When trespassers use the bed yellow foam bubbles up, they're pulled deep inside and come back up as skeletons. Meanwhile young artist Aubrey Beardsley (Creem magazine editor Dave Marsh!) talks away with a Brit accent as he helplessly watches, imprisoned behind one of his paintings. It seems serious except when an apple becomes a core, fried chicken becomes bones and the bed "drinks" an open bottle of Pepto Bismol. These items and people are seen floating in a tank of water representing the other dimension acid bath. Suzan (Julie Ritter) has a flashback, is served bugs in a nightmare and seems to fear that the two females (one is black) that she arrived with are lesbians. They just walk around in the woods though. A flashback starting with a reverend and a crippled servant girl explains the bed's long history. When Susan's long-haired brother's (William Russ) arms become bones he feels no pain (this cartoonish part made me laugh). There's a bit of nudity but no sex and parts are too dark. Some music is backwards. This odd little Detroit area indy was shot from '72 to '74 but a (16mm) print wasn't ready until '77. It was bootlegged and later reviewed in England. LAST HOUSE ON DEAD END ST. (PV #38) had a somewhat similar history but DEATH BED (not to be confused with the '85 movie of the same name) is very different. The modest Barry gives a brief talk on the DVD.

REAL OLD

THE REINCARNATION OF KARMA (Grapevine, 1912) D Van Dyke Brooke, S Eugene Mullen

The long haired Karma (Brit Courtney Foote) presides over a temple filled with women in robes with torches. When Quintreea (Rosemary Theby) tries to get too friendly, he cries out "Great Buddha! Save me from this woman who tempts me!" They argue, she turns into a large snake and he dies. In modern day India, Leslie (also Foote) visits the now ancient temple and we're told that "every hundred years Quintreea resumes human form." She gives him a deadly magic amulet for his fiancé (Lillian Walker). The first part of this rare Vitagraph silent seems to be Leslie's drug induced dream and part is repeated as a flashback. The long forgotten Brooke (from Detroit) directed 185 (!) silent films, most, like this one, running two reels. Mullen wrote UNCLE TOM'S CABIN (10). Theby's long movie career went up to ONE MILLION B.C (40).

WELCOME DANGER (29) D/S Clyde Bruckman, D Malcolm St. Clair, S Paul Girard Smith, P/star Harold Lloyd

Harold Bledsoe (Lloyd), a nerdy but clever botanist, travels west (by train and car) to San Francisco where he is expected to follow in the footsteps of his late police chief father. Using fingerprints he eventually captures the Dragon, whose minions deal opium out of a flower shop. The villain, aka reformer John Thorne (Charles Middleton), wears a robe, hood and mask during ceremonies in a secret chamber. Dr. Gow (James Wang) who is to treat the crippled little brother of cute Billie Lee (Barbara Kent) is kidnapped. Harold teams up with big dumb street cop Clancy (Noah Young) who hates the Chinese "Philipeeners." Chinese men in this unusually long (115 min.) Paramount comedy brawl with each other, rob people (or each other), sell drugs, or nod out in a Chop Suey restaurant. Two of them beat each other on the heads with boards until they both pass out with help from Harold, who also puts Thorne's head in a vice. In a long surprising

scene that should be noted in any study of sadism in movies, the Dragon's big, angry black servant (Everett Brown) takes off his shirt, declares "Now I'm gonna give you a good beatin'!" and proceeds to whip the cowering Harold mercilessly. Also with Edgar Kennedy (desk sergeant), Tetso Komai and Blue Washington. L.A.'s original old Chinatown stands in for the one in S.F. This was shot silent (by St. Clair), then partially re-shot (by Bruckman) with sound. Some dialog was awkwardly dubbed in and one long part is simply a blank screen with voices heard in the dark. The print (restored by UCLA and aired by TCM) looks great. Bruckman directed Lloyd's FEET FIRST (30), also with Kent and Young, next. Brown was Big Sam in GONE WITH THE WIND.

LAURA GEMSER

EMANUELLE IN AMERICA (Blue Underground, 76) D/cine Joe D'Amato (Aristide Massaccesi), Donatella Donati, S Maria Pia Fusco

After walking around midtown Manhattan, undercover reporter Emanuelle (Laura Gemser) goes to the California mansion of millionaire arms smuggler Eric Van Daren with a camera in her bracelet. Members of his harem lounge around the pool naked. After several lesbian scenes (one underwater) guests watch smiling as a woman jacks off a horse (an inspiration for Tom Green's career). Emanuelle leaves with Italian art forger Duke (Gabriele Tinti) and his wife (Paola Senatore). After an orgy party she goes to a hotel in Jamaica where rich women live out sexual fantasies. She sees a woman getting off while watching a movie of torture, rape and murder. This horrifyingly believable footage (shot by 2nd unit director Donati) is miles beyond the fakery of SNUFF (released the same year) and is said to have inspired Cronenberg to make VIDEODROME (83). In Washington D. C. a Senator (Roger Browne) slips her LSD and shows her more of the same footage while they fuck. She shows photo proof of the "scoop of the century" to her newspaper editor, but he's a pro-war patriot who kills the story. She declares "I'd like to blow the whole place (America) up!," then goes to a tropical island where her boyfriends sells her to natives just for fun. This extreme subversive exploitation movie (partially shot during the Watergate hearings) clearly blames the U.S. government for the atrocities that viewers around the world (expecting only hot sex) were tricked into viewing. Three sex scenes include hard core footage (not with Gemser). Several Winston product placements offer the strongest possible proof that cigarette companies are 100% shameless. The score (including nice orchestrated pop songs) is by Nico Fidenco. Until recently the only complete tape was from Venezuela. This restored and uncut (at 100 mins.) DVD includes an interview with D'Amato and an audio interview with Gemser. Fusco also wrote BLUEBEARD (72) starring Richard Burton.



THE WAILING (Sinister, 80) D/S/edit Riccardo Freda, S Antonio Cesare Corti, Fabio Piccioni

(L'OBESIONE CHE UCCIDE, MURDER OBSESSION, FEAR, DELIRIUM, UNCONSCIOUS). Young movie star Michael Stanford (Stefano Patrizi) drives to the country with his girlfriend Deborah (Silvia Diaoniso from ANDY WARHOL'S DRACULA), to visit his jealous mother Glenda (glamorous looking Swedish blonde Anita Strinberg). His co-star Beryl (Laura Gemser) from Martinique (who has practiced voodoo), director Hans (Henri Garcin) and assistant director Shirley (Martine Brochard) also arrive at the old house as the electricity keeps going off. In a slo mo nightmare Deborah (in an open gown) encounters bleeding skulls, real bats, and a very fake big spider and is tied up topless for a satanic ceremony. She later wears a see through gown as she runs in the pouring rain. Characters are killed off by an unseen psycho and conflicting childhood trauma flashbacks put the blame on Michael, his mother, or her sleepwalking chainsaw carrying servant Oliver (John Richardson). It's a sexy movie (Diaoniso, Strinberg, and Gemser all have nude sex scenes) but parts are very ridiculous. Footprints suggest an invisible man and the recreation of the

famous Pieta statue is beyond belief. The was the last feature by the director of THE DEVIL'S COMMANDMENT (56).

TRISTANO

THE FEAST (Dead Alive, 92) D/FX Mike Tristano, P/S Charles Rojas, S James Holliday

L.A. porn producer LeRoy (Chuck Gavoian) has auditioning women killed by black lawyer Peter (Al Troupe from MICROWAVE MASSACRE - 83). They then dismember the bodies and enjoy elaborate cannibal feasts. The confused Peter tells his shrink, Dr. Brenda Whitlock (Sharon Mitchell) that he has dreams of being a cannibal. She consults with Gary (Neal Delama), an anthropologist who "studied cannibals in New Guinea." Peter removes guts while Leroy (who looks and acts like Joe Mantegna) sings along with an opera and kisses a decapitated head. This is intercut with Brenda and Gary fucking. Leroy offers his secretary Misty (Margaret Romero) a role in a car chase scene just so sniper Peter can shoot her. Brenda has Peter whip her and takes Gary to an S+M club. She then blackmails Peter into killing Gary with an axe and videotapes herself with the body. Then the cannibals tie her up naked and start slicing her breasts off. Movies just do not get much more brainless than this. The sex is soft core, the gore is minimal, and there's a lot of dialogue and acting going on. Long time porn star Mitchell is naked - a lot. William Smith (who has a hard time talking) plays Det. Brodelli. He and Delama look and sound so much alike that I wonder if the younger actor is Smith's son. Also with Ron Jeremy (doing comedy) and Jane Hamilton (aka Veronica Hart) at a pool party, and Titus Moede (PV #12) and his little pet dog. The tape opens with a trailer for Peter Jackson's MEET THE FEEBLES.

WASTELAND JUSTICE (99) P/D/S/act Mike Tristano, S Chris Smernes, P Randy Buenaflor

In the post nuke future, Matrix (Neil Delama), a grizzly long haired bounty hunter "from The Bronx" and Jena (Loridawn Messuri), who had been raped, meet various characters on their way (by foot) to confront a band of slavers led by the laughing Lord Tarnak (Vernon Wells) who has a red mohawk and an eye patch. He and the enthusiastic Shanna (Kira Reed) both get naked as they rape Jena's innocent sister Jill (Zet Sullivan) and later have a threeway with a willing blonde (Jill Tompkins). Moon (William Smith) runs a saloon where silicone strippers dance and human flesh is served. Dan (Peter Brown) is a weapons maker based in a junkyard. Lord Drax (Michael Christian) is an arms dealer who buys Jill and Raven (Julie Strain, PV #33) is a warrior who joins in the final machine gun shootout. This extreme macho cartoon of a ROAD WARRIOR copy is above all a gun fetish movie with details of target practice and a close up of Charlton Heston's favorite "cold dead hands" quote. It also features burning men, women in cages and probably enough sex, nudity and rape for an NC-17. The cast includes Robert Zdar and Strain's millionaire Mutant Ninja Turtle creator husband Kevin Eastman. David Kowal's simple but effective rhythm guitar soundtrack is like Neil Young's music for DEAD MAN (96). I think it was shot in Mexico. Christian starred in POOR PRETTY EDDY aka HEARTBREAK MOTEL (73)! Tristano has directed 11 features (most starring Delama) and has many more credits as a weapons handler.

MORE SOUTHERN JUSTICE

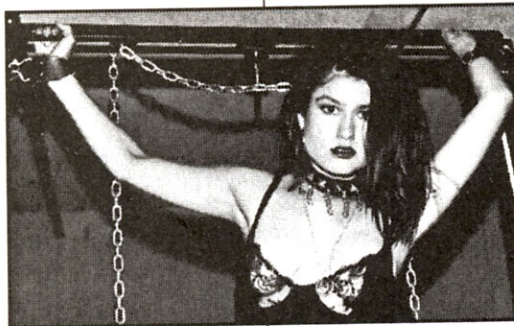
NIGHTMARE COUNTY (Shocking, 72) D/S/star Sean McGregor, P Maurice Smith

Clean cut Nam vet Jonas Smith (McGregor) returns to his small Southern home town on his motorcycle and uses a legal loophole to defeat the entire local good old boy political system. Various hippies and young people working as migrant fruit pickers move into a commune on his farm, run for office, vote as a block

and beat the mayor, sheriff, judge.... These officials are seen plotting in the barbershop, drinking beer and laughing while watching 16mm porn! Jonas' followers are searched, busted, arrested, chained and hosed down in jail. It doesn't help that Jonas has secretly married Eva (Gayle Hemingway), the daughter of the sheriff (R. N. Bullard) and the former girlfriend of the jealous deputy (Chase Cordell). This 75 min. BILLY JACK (71) inspired "Doomsday Production" could have been an inspiring political fantasy encouraging 18 year olds to use their newfound rights to vote but Jonas' big brute friend Cowboy (Beau Gibson) is a psychotic killer junkie so slo mo blood squib violence frames the story. A black man calls Cowboy a nigger but racism is not really an issue. It opens with a quote about the benefits of peaceful revolution from JFK. Jody McGrea, who had been in biker movies produced by Smith, has a small role. Some of the (pretty good) songs sound like Delaney And Bonnie. One goes "when Kent State and Asia doesn't faze ya..." The band Joy is seen playing outdoors. Steve Rossi (of the Martin and Rossi comedy team!) was the exec producer. McGregor also directed GENTLE SAVAGE (73) (also with Hemingway) and THE KILLER MACHINE (88) and wrote A MISSION TO KILL (92). All three starred William Smith.

WICKED PURSUITS (York, 03) P/D/S Timothy Taylor

Richard (Rodney Pickel), a Southern writer, takes his black fiancé Helen (Mary McCallum) and their young mutual live-in lover Maya (Illona Grinberg) to a local club and tells them to dance close together. Some yahoos at the bar naturally start the insults ("carpet munchers" "nigger lover!...") then Richard is run through by a Confederate sword. The big local cop (Rob Wilds) is less than helpful so the bi lovers vow to find the mystery killer (who had arrived on horseback) by interviewing KKK members, skinheads, bikers, Richard's other lovers, and Helen's former husband, who plays a Confederate in civil war reenactments. The women are harassed, threatened and even framed for murder. Having them experience racist and patronizing attitudes from whites and



THE FEAST

blacks is realistic enough, but this movie is still exploitation complete with a ridiculous surprise ending that will not please blacks or lesbians. Did I mention that Maya is a traumatized Russian orphan artist and former stripper? McCallum is shown topless and naked posing in the dark but sex scenes are minimal. With flashbacks (one to Russia), some S+M, a Lynryd Skynyrd sound band, and a visit to The First Amendment adult store ("XXXercise your rights!"). It was made near Nashville. The DVD is letterboxed.

JUNGLE

HELL'S HEADQUARTERS (Sinister, 32) D Andrew L. Stone, S Norton S. Parker, P George W. Weeks

Rich New Yorker Mr. Cameron (Phillip Smalley) is tricked by Phil Talbot (Frank Mayo) into financing an ivory expedition to the Congo. On a riverboat Cameron's daughter Diane (Barbara Weeks) meets famous "King Of The Congo" elephant hunter Russ King (star Jack Mulhall). They all head for the notorious Hell Hole and wild animals intrude into the safari camp. A native who is blackmailing the cowardly alcoholic killer Talbot is eaten by laughing hyenas. Talbot smacks his cowering servant and calls him and other locals "black dog!", "lying black devil!", "slinking half breed!", and "ignorant scum!" King's servant Kuba (Everett Brown) acts as a double agent to help him solve a murder. The gag ending has Kuba in western dress on the ship home. Cameron notes that slavery ended but how could King actually "bring a savage!" to America? The last shot is Kuba laughing. The Mayfair Production is 63 mins. long. The cute Fay Wray look Weeks (the producer's wife) was in several Eddie Cantor movies and was later the mom in Ed Wood's THE VIOLENT YEARS (56). Brown was also in KONGO (32), TARZAN AND HIS MATE (34), THE LOST CITY (35), and many others, often without credit. Stone later directed STORMY WEATHER (43).

TARZAN'S PERIL (VSOM, 51) D Bryon Haskin, S Samuel Newman, Francis Swain, P Sol Lesser

Steely eyed snarling Radjeck (George MacReady) trades guns and alcohol to Yorango tribe King Bulam (Frederick O'Neal) for diamonds. Yorango warriors then attack the peaceful Ashuba tribe with rifles and machine guns. The defiant Queen Melmendi (8th billed Dorothy Dandridge from Cleveland) is tied up while the Yorango go on a drunken rape spree. Native kid Nessi (James Moultrie) helps her but Tarzan (Lex Barker) has to rescue her, then Jane (Virginia Houston from FLIGHT TO MARS) who is being slapped around in Tarzan's treehouse by Radjeck. When Tarzan picks up a native and throws him other natives fall like bowling pins. Cheeta gets too much comic screen time, Bulam has what looks like a Christmas wreath around his face, and footage of real Africans contrasts sharply with the Hollywood natives (including women with obvious bald head caps). There's also a big elephant grabbing plant and a (fake) giant snake. The other bad guys are a bearded Douglas Fowley and Glen Andrews. Alan Napier and Edward Ashley are commissioners. The RKO release was #3 of 5 starring Barker, always with a different Jane. It was shot by Karl Struss with location scenes by Jack Whitehead (TWO BEFORE ZERO!) and seems to have been taped from AMC in Brazil (it has Portuguese subtitles). O'Neal later starred in FREE, WHITE AND 21 (63). Newman went on to write Jungle Jim Movies.

MAN-EATER (Sinister, 57) P/D Compton Bennett, S Don Mullavly, Norman Hudis

John Hunter (Rhodes Reason) talks to the camera to introduce his story which he narrates. He reluctantly agrees to lead a safari for Betty (Magda Miller), a spoiled, scandalous sarcastic blonde Manhattan millionaire "playgirl" big game hunter who is the man eater of the title. She brings along her useless alcoholic husband George (Lee Paterson, later a soap opera star). After George's case of booze breaks he cries "I'm sick!" When John refuses another of Betty's advances, she yells "I hate you!" and slaps him. She even tries blackmail to get in John's pants then settles for Rick (Patrick Holt), the sarcastic rival hunter who takes over the safari. George passes out and hallucinates and a lion kills one of the native "boys." Doubles were filmed from the back for whenever the lead characters are seen in real African locations. A lengthy sequence of actual topless native women dancing was shot in Kenya. The 61 min. feature seems to be an expanded episode of Reason's syndicated WHITE HUNTER TV series (58-60), which must have been like a more adult version of JUNGLE JIM or RAMAR OF THE JUNGLE. The British Bennett was known for KING SOLOMAN'S MINES (50).

RAMAR OF THE JUNGLE (AV, 52-3) D Sam Newfield, P Rudolph Flothow

Dr. Tom Reynolds (Jon Hall) and his dull assistant Prof Ogden (Ray Montgomery) stop bad people in the jungle of Kenya. The real co-star is servant and translator Wily Wily (Nick Stewart) who has a cute pet monkey. In Dark Venture Dr. Tanya (Veronika Patakay from Romania), who is "hard as nails, but not hard to look at," experiments on local tribesmen. They line up to be injected with a test serum and she plans to test Atomic gas (!) on them. Natives are also mowed down with machine guns. In the confusing Voice Of The Past yelling natives with spears attack and a fake ghost (a floating sheet) appears. Series semi-regular Woodrow Strode is big Chief Nahu and Linda Dawson is Helen. In King Of The Watusis the missing husband (William Tannen) of Laura (Darlene Greenfield) uses tricks he learned in the circus to become the white king of a native tribe. Screaming characters are tied up for gator food. In Lady Of The Leopards, evil hypnotist Armand (John Myland from ROBOT MONSTER!) convinces his wife Yvette (the French Suzanne Delbert) that she's a deadly Leopard Woman. She hisses and claws at people from her bamboo cage. It's a wonder there's any time for plots with all the old stock footage. The syn-

dedicated series later relocated to (a backlot) India. Another episode (about gun smugglers) is part of THE LOST TELEVISION SHOWS (See pg 53).

CHRISTOPHER LEE

UNCLE WAS A VAMPIRE (Tapes of Terror, 59) D/S Steno (Pio Angeletti), P/S Mario Cecchi Gori, S Eduardo Anton, Sandro Continenza, Marcello Fondato, Dino Verde

(LES TEMPS SONT TURS LES VAMPIRES) Seven years before he played Dracula again, Lee spoofed his most famous character in this colorful and sexy comedy. Baron Oswaldo (the very short comedian Renato Pascale) loses his seaside castle and is forced to work there as a bellboy when it becomes a resort with a crypt bar. His uncle Baron Rodrigo (Lee) shows up from Germany in a casket. Lee looks great wearing a red lined cape, is in several atmospheric horror scenes, and has more (heavily echoed), dialog here than in most of his Dracula movies combined. Oswaldo bothers a German professor (Carl Wey) to translate his uncle's diary and prepares garlic and stakes, but becomes a vampire. He talks to himself and puts the bite on some gorgeous actresses: Kai Fischer (singing blonde gardener Lellina), Sylvia Koscina from HERCULES (visitor

Carla), Lia Zoppelli (her mother Letty who wears a see through nightgown), and two very sexy models (a blonde and a redhead) who get drunk, wear skimpy bikinis, and tease two guys. Other characters are Carla's pop star boyfriend Victor, her comic fat father, and Oswaldo's mean boss. Lee gets the last laugh as he leaves with the models. The Italian/French production was filmed in Genoa. Americans couldn't see it until executive producer Joseph E. Levine's Embassy released it direct to TV in '64, the same year that Lee played a horror actor on HITCHCOCK.

BLOOD OF FU MANCHU (Blue Underground, 68) D/S Jesus Franco, P/S Harry Alan Towers, S Manfred Kohler

(FU MANCHU Y EL BESO DE LA MUERTE) Fu (Lee) and daughter Lin Tang (Tsai Chin), in new Brazilian jungle temple headquarters, have captive women bit by snakes, so they can spread the venom to Fu's enemies by kissing them. When drunken fat bandit chief Sancho (Ricardo Palacios) and his men attack a village it's like a spaghetti western. Safari leader/secret agent Carl (Gotz George)



UNCLE WAS A VAMPIRE

and blonde nurse Ursula (Maria Rohm), in a red cowboy costume are eventually joined by Nayland Smith (Richard Greene), who has been blinded by a deadly kiss in London, and old Dr. Petrie (Marion Crawford). Fu's (non Asian) "Dakoiit" warriors battle the bandits, chained up (sometimes topless or naked) women are tortured in cells, and a dancer wears a see through gown. With Loni Van Freidel as Celeste, Frances Khan as the red haired Carmen, and Shirley Eaton in an outtake from FUTURE WOMEN/SUMARU (PV #32). Cinematographer Manuel Merino used some imaginative camera angles. Chin has a bigger role than usual in #4 in the series which followed VENGEANCE OF FU... (PV #35). It was filmed around Rio and Madrid, and was aka KISS AND KILL or AGAINST ALL ODDS. Franco also made THE FACE OF EVE (with Lee), SUMARU, and 99 WOMEN (PV #35) in Brazil around same time. Interesting conflicting interview segments with Franco (speaking French), Towers, Lee, Chin (who talks about Yellow Peril movies), and Eaton ("I was furious!") are on the extras menu along with trailers, posters and stills. This is part of a Lee Collection DVD box with CIRCUS OF FEAR (PV #31), THE BLOODY JUDGE aka NIGHT OF THE BLOOD MONSTER (PV #29) and CASTLE OF FU..., all uncut and letterboxed.

1970

THE YIN AND YANG OF MR. GO (UAV, 70) D/S/act Burgess Meredith, D Phillip Yordan, P Thomas I. Ross, P/S Dick Randall

(THE THIRD EYE) Nero Finnegan (Jeff Bridges), a writer who is AWOL from the Army, lives off cynical bar girl Tah Ling (Irene Tsu) in Hong Kong. To raise some money he goes to work for the Fu Manchu type Mr. Go (James Mason), "the embodiment of evil." Go blackmails bi-sexual American Professor Bannister (Peter Lind Hayes), by secretly filming him having sex with Nero, who complains of "rough trading faggots!" Agent Leo Zimmerman (Jack MacGowran from FEARLESS VAMPIRE KILLERS), a James Joyce scholar, is sent to befriend and deceive Nero. They bar hop, get smashed, talk literature, and party with three Chinese hookers. Tah Ling is kidnapped, drugged, and nearly raped by Nazi like dyke Zelda (Clarissa Kaye). The Dolphin (Meredith) is Go's eccentric double dealing acupuncturist. A ray from the third eye of a large Buddah statue changes Go's personality and he fakes his own death. It ends with Go and Tah Ling making out inside the Buddah during his big street funeral while a Star Wars type laser defense system is demonstrated. Did I mention that Buddah narrates!? Tsu, who looks great, has several topless scenes. Also with big brawls, chases, a Chinese giant, a monkey, and a (white) drag singer. The light pop songs are by Robert O. Ragland. This odd comedy was shot on location except for CIA boardroom scenes with Broderick Crawford. Co-cinematographer Nicholas Carras worked on Ted V. Mikels movies. Kaye (Mason's last wife) played Mick Jagger's mother in NED KELLY (70). Meredith also directed THE MAN ON THE EIFFEL TOWER (49). Note: The print does not credit Yordan (whose name is on the box) or Randall.

SKULLDUGGERY (Shocking, 70) D Gordon Douglas, Richard Wilson, S Nelson Gidding, P Saul David

Cigar smoking mechanic Douglas Temple (Burt Reynolds) and his alcoholic friend Prof. Otto Krep (Roger C. Carmel) are hired for a safari in Papua, New Guinea. They encounter bone through the nose black cannibals, dozens of topless female canoe paddlers, and eventually find the lost Tropi tribe of peaceful cuddly little monkey people. Temple spends the first night with his new anthropologist boss Dr. Sybil Greame (Susan Clark) but her lover Vancruysen (Paul Christiane/ Hubschid) and a lawyer (Alexander Know) show up. Temple puts the Tropis to work but the corporate men start to breed the creatures for slave labor. They're given numbers, Baptised by an Australian father (Chips Rafferty), and studied in labs. After one (Pat Suzuki) gets pregnant, Krep claims to be the father and confesses to the murder of the baby in a convoluted plot to bring world attention to the Tropi. A very theatrical trial in Sydney features a black prosecution attorney (William Marshall), a South African zoologist (Wilfred Hyde White), black militants and a confused judge (Rhys Williams). Also with Edward Fox, Booker Bradshaw, and James Bacon. The \$4 1/2 million GP rated Universal release, based on a novel by Vercors, but inspired by the success of PLANET OF THE APES, was filmed in New Guinea and Jamaica — with Indonesian students as the Tropis. It was cut by five minutes after test screenings and did not do well. Wilson was fired after one week. Who better to replace him to direct an allegory about evolution, racism, apartheid, and capitalism than the man who made GENERAL SPANKY (PV #38) and ZOMBIES ON BROADWAY!!! This panned and scanned video has Dutch subtitles. Reynolds had just starred in SHARK! (PV #34). Japanese singer Suzuki later starred on MR. T AND TINA (76).

**SOUTH AMERICA
(where life is cheap -
for Euro filmmakers)**

BEYOND EROTICA (J4HII, 74) P/D/S Jose Maria Forque, S Hermogenes Sainz

(NO ESMAMA, SOLO UN JUEGO LOLA) Argento's DEEP RED (75) is better known, but David Hemmings has a much more complex role here. He's Juan

the spoiled, angry, demanding, sadistic childish heir to an old sugar cane plantation in Venezuela. Juan, who has flashbacks of his father with a naked black woman, raises banzi trees and plays with marionettes. He hunts a woman wearing bunny ears and watches dogs tear her apart. When new maid Lola (the German Andrea Rau from DAUGHTERS OF DARKNESS) rejects his advances, he locks her up, starves her, offers her food covered with insects, and rapes her. Juan's mother Louise (Alida Valli, who was Croatia, by the way) protects him. His sleazy uncle Tio (Francisco Rabal) has a psychiatrist (Galeazzo Benti) examine him. Tio threatens to evict them if he can't have Lola for himself. Lola eventually gets revenge. It was filmed near Caracas and was released here by Joseph Brenner in 1980. The Spanish Forque also made AUTOPSY (73).

WHITE SLAVE (Retro Shock A Rama, 86) D/S "Roy Garrett" (Mario Gariazzo), S Franco E. Prosperi

(SCHIAVE BIANCHE VIOLENZA IN AMAZONIA, AMAZONIA - THE KATHERINE MILLS STORY) On her 18th birthday, Katherine Miles Armstrong (blonde Elvire Audray from IRONMASTER - 82) sees primitive natives in loin cloths kill then decapitate her rubber plantation owner parents on their boat on the Amazon River. The naked girl is put on display, exchanged for a pig, raped, escapes, and is raped some more. Umakai (Aluad Gonzales), a flute playing native who is taller (and more Euro looking) than the others fights for her and his sister who speaks some English tries to help her. Katherine's first triumph is managing to bury her parents heads which were on display. Crocodiles attack, animals are shown devouring animals, and natives are tortured and killed. The natives

(most seem to be real) have Ramones hair cuts. It ends in a murder trial where a 16mm film proves that Katherine's aunt and uncle were the real culprits. Everything is told in narrated flashbacks by Katherine (a different actress) in London and her story is said to be true. The dubbed in voices sound American. Prosperi is famous for MONDE CANE and other suspicious documentaries. Cinematographer Silvano Ippoliti also shot SALON KITY (76) and CALIGULA (79).

CANADA

GAME OVER (York, 01) D Jason Bourque, S Keith Shaw, P Maryvonne Micale

(MAXIMUM SURGE MOVIE) Video game designer and wanted hacker Steve Hunter (Woody Jeffries) is tricked into being strapped down and experiencing his own virtual reality games while Elaine (the Polish Dominika Wolski) his ex, is held hostage. After too much studio bound plot, this kid friendly movie really opens up with a large (mostly uncredited) cast in five distinct and fairly elaborate segments with characters in peril talking to the camera. Jo (Yasmin Bleeth) is a LARA CROFT type blasting evil aliens in a post-nuke town. One of the space ships battling above contains the main virtual villain Drexel (Walter Koenig with a dubbed in female voice). Professor Roswell (Alvin Sanders) warns that he "could make Gary Coleman president!" A Rasta (Jeremiah Birkett) fights zombies and a zombie master (Vincent Schiavelli - PV #37) on a tropical island. A female kung fu master in an ancient Chinese village battles a black African villain. A boxing match includes Dick Miller as a trainer and P.J. Soles in the audience and Mike Ditka is the coach of a football game. The DVD has optional Spanish subtitles. Jeffries was also in VALENTINE (PV #39).

FEAR.com (WB, 02) D William Malone, S Joseph Coyle, P Moshe and Limor Diamont

This very dark (in every way) and pretty senseless movie has that now common 7EVEN look, with non-stop rain, autopsy corpses, quick flashes of horror and violence, and dreary music. A deadly plague is causing victims in Manhattan to die in 48 hours. Or are the deaths caused by an internet snuff web site or the ghostly little girl bouncing a ball (copied from Bava and Fellini)? Det. Mike



Riley (Stephen Dorf) investigates with Dept. of Health agent Terry (Natascha McElhone) who has a huge loft apartment. Jeanine (Gesine Cukrowski), the girlfriend of a German punk, dies in a video and computer expert Denise (Amerlia Curtis) is attacked by roaches. It turns out that a mad doctor (Stephen Rea) who tortures women in a nuke plant during a thunderstorm is responsible. The underwater steel mill swim scene is just like in Argento's *INFERNO* (80). With Udu Kier (first victim in a subway tunnel), Jeffrey Combs (disposable cop partner), and Michael Sarrazin, who I didn't recognize. It was filmed in Montreal and Luxembourg. The DVD is letterboxed. Malone made the *HOUSE ON HAUNTED HILL* remake (99).

GEORGE ZUCCO

THE MAD MONSTER (Retromedia, 42) D Sam Newfield, S Fred Myton, P Sid Newfield

Mad doctor Lorenzo Cameron (George Zucco) living in an old plantation, claims he will create "an army of wolfmen, fearless, raging, every man a snarling animal!" He imagines his professor critics at a table like transparent ghosts and lectures and threatens them. He injects a serum into his big idiot servant Petro (Glenn Strange) who he controls with a whip. The snarling "mad monster" kills a little girl (offscreen) and becomes known as the "mysterious Night Prowler" of the swamp. Professor Fitzgerald (Gordon De Main) is the next victim. Meanwhile Cameron tries to get rid of young reporter Tom (silent era *OUR GANG* star Johnny Downs) there to see his daughter Lenora (Anne Nagel). Also with Reginald Barlow and Robert Strange as professors, Mae Busch and Sarah Padden as the little girl's mother and grandmother, Henry Hall as a doctor, and the *DEVIL BAT* (40) lab set. Strange manages to imitate Lon Chaney Jr. as Lenny from *OF MICE AND MEN* (39) then after transforming, as *THE WOLFMAN* (41). This minimal 72 min. PRC move was banned in England for ten years. The DVD includes a fun and informal '66 Don Glut audio interview with Strange speaking with his real Texas accent. Myton also wrote *HARLEM ON THE PRAIRIE* (37) and *TERROR OF TINY TOWN* (38).

THE BLACK RAVEN (Retromedia, 43) D Sam Newfield, S Fred Myton, P Sigmund Newfield

The bridge is out and various people (all with something to hide) arrive at a remote inn near the Canadian border during a rain storm. There isn't much of a plot but characters interact in unlikely ways. Owner Amos Bradford (Zucco), a known border smuggler of people, has an awkward dumb comic relief servant Andy (Strange) who scares easily. Horace (Byron Foulger), a nervous bank cashier with stolen loot, moans about his tough nowhere life in Manhattan. Bardon (Noel Madison) is a headline making wanted racketeer and Whitey (I. Stanford Jolley) is an escaped convict. Winfield (Robert Middlemass) is a corrupt New York state politician trying to stop the elopement of his daughter (Wanda McKay) to her boyfriend (Robert Randall/Livingston). The sheriff (Charles Middleton) shows up and tries to figure out what's going on and the overlong end is played out in the dark. My favorite line (from Zucco) is "With your imagination you could see the Statue Of Liberty do the Conga." The 64 min. PRC feature is on the same DVD as *THE MAD MONSTER* but the print is jumpy.

70s SEX

MISS NYMPHETS ZAP IN (SW, 70) P/D/S/music "Sheldon Seymour" (Herschell Gordon Lewis)

Lewis made three nudie movies in Hollywood. This one is comic skits patterned on the *LAUGH-IN* show. Blonde Dixie Donovan is featured in a series of cheating wife gags. Sonora is a topless native woman who gets into the cannibal pot with her new "Trader Horn" lover and makes a black power joke. Christine Murray is like the brainless Goldie Hawn character. It's all light and silly except

for schoolgirls who enjoy being raped in an alley. Other gags involve a psychiatrist, the Russian ambassador, wife swapping, a coin slot peep show, gays, and crabs. Jokes are superimposed over the visuals. Most of the women (including a young Asian) have nude or topless scenes. The cast includes Phyllis Stengel (*THE STEWARDESSES*), and the stars of *SCREENTEST GIRLS* (PV # 25). The three female leads were all also in *THE NOTORIOUS CLEOPATRA* (PV #16) and production manager Bethel Buckalew used some of them in his hillbilly nudie movies. Lewis wrote and conducted the music, performed by "The Zaps." The print is worn but the tape comes with seven trailers and several good nudie shorts. The one with a naked blonde in a hammock is especially good.

PLEASURES OF A WOMAN (Seduction, 72) P/D/S/cine. Nick Phillips

After a funeral, a young woman (Lynn Harris, who narrates) comes to spend the night with her late uncle's model widow Martine (Uschi Digart). Her laughing aunt (who masturbates with a shoe) says "We both came from the same gutter!" and soon they're lovers in several imaginative top notch breast fetish lesbian scenes. In one they leave their boots on. They take breaks to walk on the beach and drive across the Golden Gate Bridge. The niece (who belongs to the "Sexual Freedom League") returns to an old boyfriend for some gasping screaming sex in many positions. The soft core sex is hot for the time and the music is cool jazz. One line is "I'm quite happy in our dark, ugly, degenerate world!" Harris and Uschi were also in *THE ONLY HOUSE* (71) written by Ed Wood Jr. The *PLEASURES...* DVD also includes a remake (see pg 69).



THE PLAYMATES - IN DEEP VISION 3-D (Asterix, 73) P/D/S Stan Gelsen

In this sex comedy, Dr. Jane Kinsey (Becky Sharpe) and a bearded pipe smoking shrink interview people and narrate tales of wife swapping and free sex. The (Anaglyphic) 3-D depth vision works very well during a half dozen sex scenes featuring Sandy Dempsey and some cute young unknowns, and even better when a tennis racket, then a broom are thrust at the camera in Jane's dream. Rene Bond, who talks to the camera as she strips for a virtual sex scene, brags about her body being "all real" but in fact she's the only woman here with silicone. In a tinted parody of silent serials the villain ties Gloria (Suzanne Fields) to train tracks and by a buzz saw. When a nerdy patient imagines himself a caped superhero he meets a woman warning of a UFO invasion. Jane appears on a political TV talk show interrupted by a commercial for Molotov cocktails, along with a pro war general and an angry black man. She finally has sex in a brass bed in a field with the TV host. Meanwhile Titus Moody, two drunks, and others tell *LAUGH-IN* type break in jokes (some are about abortion). Also with William Margold, Con Covert in drag, a large topless black woman with a whip, a Frankenstein monster, and some not bad pop songs. The DVD release is paired with *M-3D - THE MOVIE* (76) and includes glasses. Sharpe was also in *THE BOOB TUBE* (75) and *IF YOU DON'T STOP IT...* (79).

80s

DEAD AND BURIED (Blue Underground, 81) D Gary Sherman, P/S Ronald Shusett, S Dan O'Brien, P Robert Fentress

I didn't like this dreary, slow moving movie much when I first saw it on 42nd St. and I haven't changed my mind. E.C. horror comics make more sense. Most of the population of the misty New England fishing town of Potter's Bluff are zombies. They go through the motions of being normal, but kill visiting outsiders, always mutilating the bodies in one way or another. Old coroner J. William Dobbs (Jack Albertson, who died after filming) uses photos to flawlessly restore the corpses, then voodoo (?) to create the living dead. Zombie Janet (Melody Anderson) is teaching witchcraft to elementary school kids but her sheriff husband Dan (James Farentino) seems to be the only one who doesn't

have a clue. Lisa Blount is the topless blonde beach model and the nurse with a syringe. Victims include Ron (Dennis Redfield), his wife (Nancy Locke) and daughter, a teen girl hitchhiker (Lisa Marie), and a photographer (Christopher Alport). Also with Barry Corbin and Michael Pataki. The gore FX are by Stan Winston. It was filmed in Mendocino, CA. Avco Embassy released this, THE HOWLING, SCANNERS, FINAL EXAM, FEAR NO EVIL, and ESCAPE FROM NEW YORK all in the same year, then went out of business. DEAD was labeled a Video Nasty in England. The deluxe letterboxed two disc overkill DVD box has three separate commentaries (O'Bannon, Shusett and the cinematographer), and shorts featuring O'Bannon, Winston, and Robert Englund (who has a small role). I wonder why Farantino, who started his career in PSYCHOMANIA (64), Anderson, from FLASH GORDON (80), and Sherman, who moved on to VICE SQUAD (82) weren't also interviewed.

AMAZON WOMEN OF THE MOON (MCA, 85) P/D Robert Weiss, D/act Peter Horton, D Joe Dante, Carl Gottlieb, John Landis, S Michael Barrie, Jim Mullholland

This bigger and better all star follow-up to KENTUCKY FRIED MOVIE (PV #38) is filled with video, TV show and commercial, and old movie gags and recreations. I first saw it in a theater when Universal barely released it in '87. Gottlieb (CAVEMAN - 81) did Son Of The Invisible Man starring Ed Begley Jr. not realizing that's he's both visible and naked and Monique Gabrielle as an airhead Penthouse Pet. Seeing her naked in an art gallery then a church are favorite images. Dante did Bullshit Or Not (with Henry Silva introducing The Loch Ness Monster as Sherlock Holmes), a great Siskel and Ebert parody, and Reckless Youth (with Carrie Fisher, Paul Bartel, and Mike Mazurki). The funeral roast (also by Dante) is like a tragi-comic TWILIGHT ZONE episode. The body of a guy who was a total failure as a human being is insulted by host Steve Allen and a panel of comics (Rip Taylor, Slappy White, Henny Youngman, Charlie Callas, and Jackie Vernon). Belinda Balaski is the widow. Weiss did the 50s sci fi spoof segments with Steve Forrest, Joey Travolta, Sybil Danning as the queen, Forry Ackerman as the president, and the late Lana Clarkson, and Video Pirates with William Marshall and his men laughing at FBI copyright warnings. Landis did the blacks with no soul ads (with David Alan Grier and B.B. King) and Russ Meyer renting an interactive sex tape (starring Corinne Alphen) to Marc McLure. Horton directed the kid trying to buy rubbers at a drug store (with Ralph Bellamy, Howard Hessman, Kelly Preston, and Steve Cropper) and Griffin Dunne as a fake doctor treating the pregnant Michelle Pfeiffer. Lou Jacobi being zapped into various scenes (and a Huey Lewis video) while in his underwear and yelling for his wife ("Thelma!") still cracks me up and some political humor (about the Declaration of Independence, black Republicans, and Reagan) seems relevant now. Also with Arsenio Hall, Rosanne Arquette, Steve Guttenberg, Andrew Dice Clay, Joe Pantoliano, Philip Proctor, T.K. Carter, Angel Tompkins, Al Franken, and Phil Hartman and clips from KING KONG and ISLAND OF LOST SOULS. The longer but censored TV version had Gabrielle in lingerie and added Dante's ventriloquist segment with Dick Miller. Cinematographer Daniel Pearl shot TEXAS CHAINSAW (74 and 03). The writers went on to DAVID LETTERMAN.

ANGEL OF H.E.A.T. (Vestron, 82) P/D Myrl A. Schreiberman, S Helen Sanford, P Hal Kant

(THE PROTECTORS BOOK #1) Albert Shockley (Dan Jesse), a nerdy looking ranting mad scientist watches everything in his castle on an island through closed circuit cameras. He takes LSD, listens to punk rock and has created androids. Meanwhile Angel Harmony (Marilyn Chambers) can disappear at will and create holograms. She seduces curly haired blonde stud Wong (porn star Randy West speaking broken Chinese), then has him killed during martial arts training with the bald master Hans (Gerald Okamura with a German

accent). Sam (39 year old Mary Woronov), is a seductive fun loving bi-sexual exhibitionist. She and her "brainy" partner Mark (Stephen Johnson) are secret agents sent to retrieve stolen computer micro chips. In a nightclub Sam and Albert's wife Andrea (Remy O'Neill) strip down for mud wrestling. Woronov (PV #27) smiles, laughs, and jokes throughout this (MODESTRY BLAISE inspired?) sci fi sex comedy, and is naked a lot, as is Chambers who was muscular then and still had her natural breasts. An in joke has Chambers singing part of "The Green Door." Also with Milt Kogan, Harry Townes, and a dwarf. It was made in and around Lake Tahoe. Cinematographer Jazques Haitken later shot NIGHTMARE ON ELM ST. and other New Line movies. Chambers returned in the much hyped X rated UP N CUMING (83) with John Holmes.

SKINHEADS (New Star, 89) D/S Greydon Clark, S David Reskin

A small group of skinhead Nazi kids ride around in a white van with a big swastika painted on the side. From the first scene when they shoot an old Dauchau survivor (Michael Fox), then have a slo mo battle with black guys, they kill or try to kill every single person they meet. Leader Damon (Brian Brophy) rubs his shaved head while quoting Hitler and ordering around the big idiot Brains (Dennis Ott), the naïve new kid Randy (James A. Studndee), and his other followers, who all die. Jeff (Jason Culp) and Amy (Liz Sagal), who survived the slaughter at a roadside restaurant (run by Barbara Bain) go on the run in the woods but stop to talk, joke and sleep before the sun even sets. They



AMAZON WOMEN OF THE MOON

then hold up for a while with a WWII vet (Chuck Connors) in his cabin. Amy has a catfight with skinhead Liz (Lynna Hopwood) and is raped by Damon. Besides all the shootings there are deaths by knife, strangulation, snake, bear, and crucifixion and one victim (Cythia Cheston) has a topless scene. If real skinheads were this mindlessly violent there wouldn't be any left. Nicholas Joseph Von Sternberg was cinematographer. Clark's first look at racism was NIGGER LOVER (73). Fast punk songs are by Elvis Hitler. Sagal (Katey's younger sister), and Culp (son of Robert) had brief acting careers, Connors died in

'92, and Ott died from AIDS. Only Duane Davis (from Cleveland) who plays the big main black victim Tiny, still has much of an acting career. Fishpit sent this in.

OTHER COUNTRIES

PRIVATE POPSICLE (MGM, 82) D Boaz Davidson, S Eli Tavor, P Mehahem Golan, Yoram Globus

(SAPIHES) Now I know where the idea for PORKY'S came from. From '78 to '88 eight of these Israeli Cannon LEMON POPSICLE period teen sex comedies were very popular overseas. #1 (aka GOING ALL THE WAY) was remade here as THE LAST AMERICAN VIRGIN (82). In #4 regulars Benji (Yftach Katzur), Hughie (Zachi Noy) and Momo (Jonathan Segal) have to leave home to serve in the Army. On their last night as civilians, a sexy blonde German woman (Bea Fiedler, naked as she was in DRACULA BLOWS HIS COOL) offers to fuck all three of them next to her passed out drunken husband. She tells Benji "You're the atomic bomb!" At camp Benji falls for soldier Rene (Sonia Martin) who has a topless beach sex scene. All three friends impersonate officers and hide out in drag (several times) but it's the fat Hughie who is humiliated over and over. He's given a Mohawk haircut and falls into a toilet. Both the comic Indian drill Sgt. Shamish (Joseph Shiloch, an Arab in RAMBO III) and a gay doctor try to fuck him. "Oy Vey!" The other officers are English or European. Most soundtrack songs are 50s originals (Jerry Lee, Bill Haley...) or remakes or early 60s Brit hits (Cliff Richards, Gerry And the Pacemakers). A later Tremeloes hit and a pot reference makes the time 1967 though, when the six day Arab/Israeli war (which is never mentioned) was fought. I've been told that the IDF would not still have had foreign officers by then. When the Hebrew dialogue was dubbed into English the post synch director was Mel Welles! Davidson had just directed HOS-

PITAL MASSACRE (81). Cinematographer Adam Greenberg went on to shoot TERMINATOR movies and other Arnold hits.

TUSK – UNE FABLE PANIQUE (Vid Vortex, 79) D/S Alexandre Jodorowsky, S Nick Niciphor, Jeffrey O'Kelly, P Erich Rochat

In early 1900s India, the daughter of the wealthy John Morrison (Anton Diffring) and a baby elephant are both born at the exact same time. The grown up Elise (Cyrielle Claire), teaches Indian children, confers with a snake charmer magician (who can become a chicken), and protects the elephant. The grown elephant frees Indian prisoners and battles representatives of British colonization. In one memorable scene it stops, then topples a Christian missionary train. The insane seeming Greyson (Serge Merlin) and his scraggly assistant Shakley (Michel Pevrelon) run the local general store. They also cheat, fight, enslave and kill locals, go after the elephant for its tusks and kidnap Elise. Christopher Mitchum (PV #22) has one of his best roles as the heroic hunter hired by Morrison. TUSK is a beautiful looking movie with a large cast of locals, huge palaces, and lots of elephants of all sizes, doing hard labor or painted and decorated for elaborate parades. It was shot on location in Mysore and Karn Ataka. TUSK should be subtitled on DVD and the soundtrack, a great mixture of traditional Indian sounds and psych rock, should also be released. Niciphor is the guy who directed DEATHSPORT and had a feud with David Carradine, played out in the pages of PV!

DOCS

EUROTIKA! (VSOM, 99) P/D/S Andy Strake, Pete Tombs

This letterboxed five part Brit Ch 4 doc. series opens with a look at Spanish horror with the most attention given to Paul Naschy. The chapter on the Michael Reeves is the best one and features commentary from his childhood friend Ian Ogilvy who starred in all three features by the late director, and producer Tony Tenser. The Italian horror film chapter deals with too much including the main expected directors and has interviews with Fulci, Margheritti, Cozzi, Michel Lemoine, Erica Blanc (DEVIL'S NIGHTMARE), and Renata Posseli (VAMPIRE AND THE BALERINA). The chapter on Jose Larraz deals mostly with his VAMPYRES. The last chapter is on Franco who speaks in English. With Caroline Munro, Monica Swinn, producer Daniel Leseour, and Lemoine. The main camera person was Merrill Aldighieri.

MAU MAU SEX SEX (7th Planet, 01) P/D/S/edit Ted Bonnitt, P/S/edit Eddie Muller

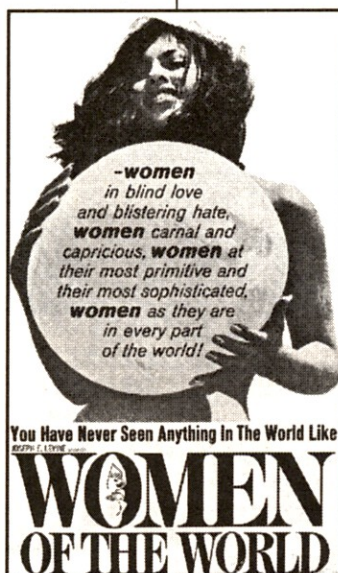
This 80 min. doc. is partially similar to SEX AND BUTTERED POPCORN (89 - PV #8) with scenes from roadshow exploitation movies from MANIAC (34) to MAU MAU (54) and some later nudies and "roughies," (some described by Frank Henenlotter). It concentrates on David F. Friedman and Dan Sonney, seen at home, talking to each other, remembering, complaining, joking, and just being two old guys. Friedman talks about BLOOD FEAST vomit bags but the name of H. G. Lewis is never mentioned. It's noted that all of Friedman's adult movies had lesbian and whipping scenes and that the two men owned the Pussycat theatre chain, but porn is otherwise avoided. Friedman is shown at his carnival in Alabama and gives an-anti Clinton rant (shot around '98 or earlier). At one point they visit Mike Vraney of Something Weird Video and notice that their old L.A. studio is now a Korean Presbyterian church! Sonney's daughter and the wives of the two showman also appear. The DVD includes commentary tracks and trailers. Sonney (see PV #37) and Mrs. Friedman have both since passed away.

SCHLOCK! THE SECRET HISTORY OF AMERICAN MOVIES (Pathfinder, 00) P/D/S/edit/nar. Ray Greene, P Wade Manor
Three rambling chapters, all with good footage and interviews, make up this

DVD. Pt. 1 deals with post war paranoia, THE BRAIN THAT WOULDN'T DIE, CARNIVAL OF SOULS and BUCKET OF BLOOD, and Maila Nurmi talks about being Vampira (seen in PLAN 9). Pt. 2 is about road show movies and nudies, with David F. Friedman, Doris Wishman, and the expressionless Harry Novak, and clips from NUDE ON THE MOON, LUCKY PIERRE, KISS ME QUICK, and BOINNG! Russ Meyer is only mentioned. Pt. 3 discusses the major changes in 60s screen violence, ratings, drug movies, and Friedman's roughies. BLOOD FEAST is said to have no nudity (it does) and William Rotsler's AGONY OF LOVE is said to have been copied by Bunuel for BELLE DE JOUR, one of the most ridiculous statements I've ever heard. Also with Sam Arkoff (a man who believed his own hype), Roger Corman, Peter Bogdanovich, Dick Miller, Forry Ackerman (who calls gore movie "god awful"), Michael Copner, and others. Extras include audio commentary, more footage of Novak (at his warehouse), Friedman (at his carnival), and Wishman, and ATOM AND EVE (66), a wonderfully disturbing glossy color short made to promote The Ct. Yankee Atomic Power Plant.

WOMEN OF THE WORLD (Sinister, 63) D/S/cine Paolo Cavara, Franco E. Prosperi, Gualtiero Jacopetti

(LA DONNA DEL MONDO) Peter Ustinov (who had just directed the excellent BILLY BUDD - 62) narrates this subversive mondo hit. Some of the many topics are a skinny old Scottish guy with 84 topless island native wives, topless New Guinea natives who worship white nuns, a Swedish female priest, and American woman actually running companies (!) In Tahiti we see huge native women, then topless underage girls at the beach. They party with U.S. navy men then we see the result (many mixed race babies). Ustinov comments on Paris nightclub lesbians ("one can only regard their parody with sadness") then gays ("the men however are merely ridiculous"). Chinese women in see through beach suits are said to have skin "as yellow as a lemon" and Hong Kong lady police try to control prostitution on streets and boats. In Japan ("a nation of nudists untroubled by obscenity"), nude street signs and topless seaweed divers are shown. Cute little half Japanese kids are said to be "the children of 20,000 ex-servicemen." Next we see Japanese women having unnecessary eye and breast surgery (temporary paraffin injections) to look more western ("Chest a la Mansfield and eyes a la Lollabrigida."). Obviously staged parts include naked Israeli Army women, a naked Japanese model cleverly obscured by cameras, and a dorm of free love Swedish students, shot just like the famous READ WINDOW set. Typically, odd or cruel third world practices are contrasted with the insanity of western Europe and America. Black workers are shown making white falsies. Would be Hollywood actresses work as models, all night gas station attendants or drive in waitresses for \$2 a night. A neon lit Vegas offers instant weddings and divorces. Euro women having bloody skin removal plastic surgery is still pretty horrifying but here's a serious warning: if you do not want to have the sight of many Thalidomide babies burned into your memory — do not watch this movie. Ustinov claims there "are 7700 in W. Germany alone" (!). After examining a Belgian woman who killed her deformed baby, the end message is pro-life. Joseph E. Levine's Embassy released the 110 min. doc. in America with a major old style publicity hype campaign.



MORE 70s

THE NORSEMAN (Tropic Twilight, 78) P/D/S Charles B. Pierce

This historical adventure teaches us that deceitful primitive Indians started slavery in North America and that a small group of heroic righteous respectful family value Europeans could easily defeat a whole tribe in violent but bloodless slo mo battle scenes. In 1006 A.D. young Eric (Charles Pierce Jr., who narrates) joins his older brother Thorvald The Bold (Lee Majors) on a long ship to Vineland to search for their father the king (Mel Ferrer with long blonde hair).

Thorvald clashes with his second in command Ragnar (Cornell Wilde — PV #29) and is warned by a hunchbacked wizard (the late Jack Elam!). Flashbacks from several characters reveal that Viking warriors of an earlier expedition were busy partying hard with the local Indians, until one of them tried to get friendly with Wineta (Susie Coelho). The jealous psychotic Kilonga (Jerry Daniels) then started a sneak attack massacre and the survivors (including the king) were tortured, blinded and forced to work as slaves in a small hut. Other Vikings are Rolf (Christopher Connelly), Raurk (Denny Miller), and the black Thrall (NFL star Deacon Jones) who wears a tongue around his neck that he had cut from the big lovable (now mute) red haired Olaf (Pierce regular Jimmy Clem). I enjoyed the AIP Panovision release (shot in Florida) but parts made me laugh and it's really bizarre to see the familiar comic actress Kathleen Freeman as a big scary old Indian woman. Pierce, known for his LEGEND OF BOGGY CREEK (73), didn't bother to change his son's Southern accent. Coelho married Sonny Bono and is now Congresswoman Bono!

FORBIDDEN ZONE (Media, 80) P/D/act Richard Elfman, P/act Marie-Pascal (Elfman), S/act Mathew Bright

This b/w set bound would be midnight movie cult musical is surreal and amazing but often so irritating that the fast forward button is a blessing. It copies the look of depression era Fleischer Brothers cartoons (and Residents videos). There are several blackface characters and a black stereotype cartoon opening (by John Muto). Real blacks play gambling killers, Jews are cheap hyper rapists, and Arabs all fuck each other in a cage (!) Susan Tyrrell (PV #6) is amazing, singing, crying, whipping people, and acting up a storm as Queen Doris of The Sixth Dimension. She's jealous of little King Fausto (Herve Villachaise) who falls for the captive Frenchy (Marie-Pascal). Pascal, also the production designer (a major accomplishment), sings, imitates Josephine Baker, and gets tied up and naked. The best singing is by her then brother in law Danny Elfman who plays Satan as a white Cab Calloway. The dancing frog servant fucks the topless blonde princess (Giselle Lindley) and Squeezit (Bright) masturbates non-stop while relating flashbacks. With Viva as the imprisoned original queen, Joe Spinell (PV #2) as a drunken sailor, The Kipper Kids in jock straps, a Three Stooges song, a Hell scene copied from HELLZAPOPPIN, characters in drag, and a big Bettie Page S+M picture. The original music is by (The Mystic Knights Of) Oingo Boingo, a group whose leader Danny Elfman is now a top name in soundtracks (SPIDERMAN, MEN IN BLACK...). Brother Richard also used black stereotypes in his SHRUNKEN HEADS (PV #21) and MODERN VAMPIRES (PV #33). FORBIDDEN ZONE definitely inspired the porn movies of Gregory Dark (PV #26).

NYC AREA

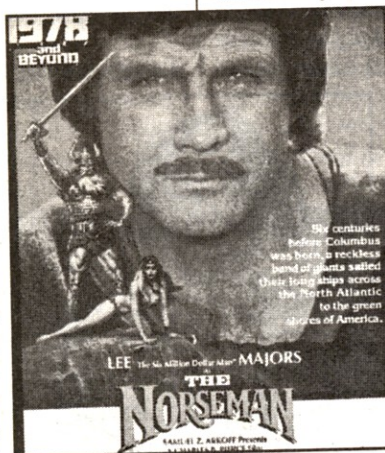
CARLITO'S ANGELS (Seduction Cinema, 03) D/S/act Augustin, P/star Elvy Pacheco, P Michael Weiss

Three Latinas in Spanish Harlem have to answer a phone in a bodega to take orders from Carlito who is in prison. They go undercover as strippers in a mob club and discover that their fat landlord Big Lou (Raymond Resynosa) is a loan shark. Roxy (Elvy Pacheco) has ten kids including a dwarf (Glenn Forster) that her tattooed boyfriend has to care for. The cute Marisol (Jeni Garcia) brings out pot at every opportunity. Most of the time they and Tina (Alessandra Ramos) enjoy themselves getting high, dissing each other, running around and dancing at (actual) street parties. There's some nudity (not the stars), a guy in drag,

a mud fight, some goofy violence, and an "it's only a movie" break. The equal opportunity neighborhood comedy also has several physically handicapped people in it. The Seduction Cinema guys were producers. The R rated DVD (in English or Spanish) includes a doc., outtakes, and stills. Pacheco also starred in Augustin's LOVE=ME3 (00).

NIKOS THE IMPALER (Schnaas, 03) D/act Andreas Schnaas, S Ted Geoghegan, P Christian Belka

During a Horrors Of Romania art show in NYC, blood revives Nikos (Schnaas), an 11th Century barbarian in full body armour. People (including black, gay, lesbians, old people and cops) in the museum, a movie theater and a video store are decapitated and disembowled in gory cartoonish detail. More realistic carnage is now seen on TV cop shows every day, but this almost works as a mindless gore comedy. Darian Caine gets naked and takes a shower before being bashed to a pulp and an overweight Hitler (Steve Montague) is revived along with Eva Braun (Tina Krause), a succubus (Leslie Soren), and a pair of ninjas. Lloyd Kaufman shows up with Debbie Rochon and basically does a Troma commercial. A college teacher (star Joseph Zaso) has a teacher girlfriend (Felissa Rose from SLEEPAWAY CAMP) who notices that "This makes no fucking sense!" Manhattan locations (Times Sq., Astor Place...) are shown but it was mostly shot on Long Island. The music is heavy metal. The German Schnaas is known (to some) for his VIOLENT SHIT movies.



DADDY (Black Cat, 02) P/D/S P. Diapaolo, P Christopher K. Philippo

Sylvia (Celia Hansen who resembles Pia Zadora) is a local sheriff who has nightmares and b/w flashbacks set in a graveyard with a POV stalker. One of her best friends in a graveyard with a POV stalker. One of her best friends after another are found in states of shock after a big bald white face zombie brutally rapes them. The dead rapist leaves dirt, slime and worms behind. Sylvia has a one-night stand with a chubby guy who then stalks her. She angrily confronts the long-haired family doctor (David Shepherd) when he confesses that he knew all along that her father (Aaron Renning) had raped her. With Marc St. Anthony as her sensitive deputy, Katherine Petty, Cynthia Polakovich, and WONDERGUY (PV #19) director Murad Gumen. The badly lit shot on video feature uses effective creepy violin music by Lev Zhurbin. Diapaolo, who worked for the Brooklyn D.A., also made TRANSGRESSIONS (PV #18) and other features. 310 W. 49th St, NYC 10025.



FORBIDDEN ZONE

EROTIC?

My VAMPIRE LOVER (Seduction, 02) D/S "George Freeway" (John Bachus), P Michael Beckerman

A depressed "vampire" (Paige Richards) "from The Bronx" yells and cries and stars in six lesbian sex scenes. Two of them are with the same unattractive woman ("Syn Devil") with large fake breasts and badly died red hair. The others feature Darian Caine (on the kitchen floor), Misty Mundae, Katie Jordan, and Ruby LaRocca. For a change of pace a stripper (Allanah Rhodes) does a naked lap dance for some guy, who wastes much time talking to other guys in an office. Extras include behind the scenes shots. Seeing Richards, star of BETTIE PAGE — DARK ANGEL (04), laugh, smile, and act goofy all while naked and being told exactly what to do for her paycheck is much more interesting and sexier than anything in the "movie."

VAMPIRE OBSESSION (Seduction, 01) D/S John Bachus, P Joseph Neo, "Christian Wright"

Wendy (Anoushka) is a lesbian who falls under the spell of "vampire" Alexis

(Jade Deboir, a dark skinned woman with hard silicone breasts). Wendy leaves behind her girlfriend (Darian Caine) who cries, sobs, rants, swallows pills and flops around on the floor while jerking off. Wendy rapes A.J. Khan who is then killed by Alexis. After several lesbian duo and threesome scenes (one includes Allannah Rhodes), Wendy also cries, sobs, rants, and flops around on the floor while jerking off. The Polish Anoushka looks great with her short cropped blonde hair and natural body. Too bad some assholes convinced her to have massive silicone work before her other Seduction roles.

PLEASURES OF A WOMAN (Seduction, 02) D/S Ted W. Crestview
This 30 years later lesbian "remake" adds drugs and a third female to the minimal plot. Blonde Julian Wells (from WITCHBABE), Darian Caine, and large breasted Syn Devil all take pills, get naked and have yelling writhing sex together. As in the original, the soft core sex cinematography is top notch. The PLEASURES... DVD also includes the original (see pg 65) and a booklet.

COMPS/SHORTS

INFLATION (42) D Cyril Enfield, S Gene Pilar, Michael Simmons.
The devil (Edward Arnold) sits in a modern office and talks directly to the camera. He laughs at (actual) footage of WWII and has a picture of Hitler on his desk. Vicky Lane (from JUNGLE CAPTIVE) is his sexy assistant with a pet raven. Factory worker Joe Smith (Stephen McNally) makes his wife (Esther Williams) go on a spending spree but comes to his senses when a shopkeeper actually talks him out (!) of buying a new state of the art radio. The devil declares "I'm poisoning them with the urge to keep on buying things!" and encourages Americans to cash in their war bonds and support the black market. His greatest and most devious plan though is to convince citizens to use installment buying (aka credit cards). The dim future, if easily duped Americans follow his plan, is shown to include a huge depression, our soldiers overseas being abandoned for lack of funds, and the implied victory of the Fascists. FDR is heard on the radio and gives a talk on film. Arnold, who had just been in THE DEVIL AND DANIEL WEBSTER (42) is perfect in his role. This 17 min. Oscar nominated MGM short has been on TCM. Would following it's anti spending and anti credit message during our current war be considered treason?

INDUSTRIAL TELEVISION - In this Staten Island public access Saturday midnight show, two guys (Edmund Varuolo and Brian Powell) in a WAYNES WORLD type set show old TV toy and snack ads, exploitation movie trailers, clips from industrial shorts, some Harrison Marks nude footage, and an anti Reagan/Bush cartoon. They sometimes intrude during the clips or show parts backwards. Most of the material is from Something Weird. I saw two one hour shows. The hosts like to try to be shocking so their "black history month" special has them both in blackface showing the blackface minstrel segment from Ed Wood's JAILBAIT (54), blaxploitation trailers, and black lesbian footage, mixed with scenes of Martin Luther King, riots and civil rights marches. New ads are for tattoo parlors and a church. Box 020206, Staten Island, NY 10302.

FRANK WANG: THE VENGEANCE (Sub Rosa, 00) P/D/S Chris Grega

This fun b/w kung fu spoof from Seattle comes free with CHRISTMAS SEASON MASSACRE. Wang (Akiyuki Sakai) leaves Asia for America to avenge the death of his black martial arts master (Tim Stamps), who reappears as a ghost. He battles many ninjas with sticks led by a corporate bad guy but is distracted by watching TV. A goofy kid show host has his three female assistants repeat the secret word of the day, Napalm. When Wang is KO'd and tied up he imagines he's the star of a color musical dream sequence in a bowling alley (including bowling and dancing ninjas).

WEED: OR A CANCER TO THE COMMUNITY (03) D/S/edit Brandon Kirk

In this stark narrated b/w parody of old drug scare films, pusher Leon lures Johnny to his place with video games and shows him how to use bong to get high. Johnny is scared by Darth Vader, arrested in a video store and ends up in

a padded cell. It's from Chicago. www.cosmiscoontrol.com.

STILL MORE RECENT

SHREDDER (MGM, 01) D/S Greg Huson, S Craig Carlson, P Rory Veal, Geof Miller

Six college students go to a haunted abandoned ski resort to snowboard in this tame FRIDAY THE 13TH clone. After skiing footage, false scare, POV stalking scenes, and some alcohol and pot, they're killed off by a masked mystery killer who uses an axe, a spear, an icepick, and a scarf as weapons. Could the killer be the Euro stud (Brad Hawkins), the sheriff, the snowmobile driver, or the father of the sexy local blonde (Candace Moon)? The payoff scene is the killer being shredded and spewed out in a bloody puree. Cole (Scott Weinger) is the boyfriend of the rich blonde Kimberly (Lindsey McKeon), Skyler (Billy O'Sullivan) is the virgin with a video camera, Robyn (Holly Towne) has a brief topless sex scene, and Pike (Juleah Weikel) is accused of being a lesbian. It was filmed in Kellogg, Idaho. McKeon was a regular on SAVED BY THE BELL - THE NEW CLASS, Hawkins starred in V.R. TROOPERS, and Weinger is the voice of Disney's Aladdin.

KILLER WEEKEND (MTI, 01) D Fabien Pruvot, S/act Jennifer Farrell, P Marem Boot, Kevin Khalili, Klary Pucci

(THE WEEKEND) This slick but boring movie screams tax shelter. Three wealthy couples who argue and drink get together for a weekend at a mansion in the hills overlooking the sea. After corporate president Jack (Eric Roberts) is killed, an aging Columbo type detective (Robert Miano) arrives and the others relate flashbacks of what we've already seen. When Jack's cheating Euro wife (Cyrielle Clair from Jodorowsky's TUSK) has a sex scene, the back of a body double was used. Also with April Fissell, Al Sapienza, and John Castellanos.

BLOODY BENDER (Combs Pictures, 01) D "Tad Remihs," P/S William Combs, S/star Gary Halsten

You know that John Bender (Halsten) has escaped from a mental ward and is crazy because he wears a shirt that says "incurable inmate," sniffs panties, and talks, rants and laughs non-stop. The middle aged psycho chains up, tortures and kills a blonde, a missionary, and a drunk, then goes to the trailer of two female hitchhikers. They strip for (badly shot) lesbian action, but he leaves to drink at a bar. The end - except for the outtakes. The tape came with a small home-made comic book. I'm sorry to report that BLOODY BENDER RETURNS (03), co-directed by Stephanie Beaton (of ZOMBIE NINJA GANGBANG fame) is now available. Box 1259, Clearlake, CA 95422.

EROTIC? 2 - GLUT

THE EROTIC RITES OF COUNT DRACULA (Seduction, 01) D/S Donald F. Glut, P Kevin M. Glover

(SCARLET COUNTESS) In the late 60s, a red haired rock band singer (Brick Randall) is bit by Dracula (guest "star" William Smith). She returns naked to bite her dope smoking black guitar player, who seems to be doing Mantan Moreland as Jimi Hendrix. The long haired Renfield (Dec Howison) brings her blood through the decades, and she dreams of being a rock star. Three naked virgin slaves (Meredith Rinehart, Nicole Liberty and Julie Anne Thurman) circle the naked countess on their hands and knees several times to worship and kiss Randall's large unreal breasts. This is a very strong image - of how totally insane our culture has become. You could almost substitute anybody's pre-teen daughters around Brittany Spears. Porn star Charlie stripping and teasing the camera outdoors has nothing to do with anything but she looks great. The FX are terrible and the outtakes and bloopers are a real waste. At least the sets and original rock songs (Glut had been in the 60s pop band Penny Arcade) are good. Howison, who resembles Arlo Guthrie and owns the Dark Delicacies store in Burbank, returned in COUNTESS DRACULA'S ORGY OF BLOOD (03).

THE MUMMY'S KISS (Seduction, 03) D/S Donald F. Glut, P Kevin M. Glover

A mummy revived at a college campus (actually Hollywood High), reverts to her ancient lesbian queen self (Ava Niche) and poses as a student. She consults with the spirits of a Pharaoh and the naked blonde Isis (Katie Lohman) and turns a watchman (David Jean Thomas) into a "nubian" zombie slave who fans her. She and Ana (Sasha Peralto), the re-incarnation of her lover, have lesbian sex in the past and the present. Meanwhile students Helena (Regina Russell), a red head, and the blonde Yvonne (porn star April Flowers) try to seduce Ana's professor boyfriend Carter (George Thomas) but settle for a lesbian scene with squeezed grapes. They become slaves of the mummy and grope the breasts of Carter's adoring student Tina (Aysia Lee from Korea). Egyptian flashbacks, complete with an embalming scene and black slaves with spears, look good, as does the crusty mummy (created by John Carl Buechler). Guest star Richard Lynch (!) has a lot of dialog as Anna's blonde professor uncle. The young women all look great to me except for Nich (aka Mia Zotoli) and Lohman (a Playboy centerfold), who have large silicone breasts. Commentary includes how many female cast members backed out and had to be replaced at the last minute. When three other students strip in the school hallway, Glut talks about how lucky the black one (Rhoda Jordan) was to meet him and land a "co-starring" (!) role as we see a close-up of her hands lifting her breasts. Extras include bloopers, behind the scenes shots, and a long expanded sequence with two topless dancers. Can you imagine a sex movie being shot in your high school?!

XMAS?

SATAN CLAUS (Sub Rosa, 96) P/D Massimiliano Cerchi, S Simoneta Nostarda

A killer in a Santa suit uses an axe to decapitate the wife of the police chief and uses her head for the top ornament of his Christmas tree. Steve (Robert Hector), a young actor who has a nightmare, and Lisa (Daisy Vel), a police detective, investigate and Sandra (Jodie Raftery) is the girlfriend of a victim. With a friendly black lady who knows voodoo, a blonde victim who showers before dying, and

some vigilantes. The police department is one tiny room, the gore FX are bad, the editing is bad, and everything is so dark that it's hard to see that a few actual NYC locations are used. I enjoyed seeing the Old Homestead restaurant in the meat packing district with the big bull statue. The DVD includes **PSYCHO SANTA** (below).

CHRISTMAS SEASON MASSACRE (Sub Rosa, 01) P/D/S Jeremy Wallace, S/act Eric Stanze, P Mark W. Keiter

Six former students, the last survivors of a series of gore murders, get together in a cabin in the woods. Tommy (Michael Hill) is the psycho with an eye patch and a chainsaw who they had humiliated in school. Ernie (D. J. Vivona) is the leader but the fat extreme nerd Dorkus (Jason Christ) is the main character. Abby (Joy Payne) screams well and massages her large breasts in a shower, and an odd sex flashback features a guy with a giant watermelon slice on his head (!). Victims include a skinhead (whose dick is ripped out), and a folk singer. The soundtrack (punk songs, electronic sounds, and an Irish end theme) is much better than this stupid 70 min. comedy with a misleading title deserves. It was made in Missouri, and yes, the DVD includes extras and commentary. It also includes **FRANK WANG: THE VENGEANCE** (see Shorts).

PSYCHO SANTA (Sub Rosa, 03) D/S Peter Keir, S/act Jason Barnes, P Rene Riordon

While driving to a Christmas party at night, a guy tells his wife about a series of local murders committed in a cabin and in the woods. A seriously pierced red-head takes a shower and her cute friend dances in her nightie. Two guys break into a house and drown a woman. Two men (cops?) talk endlessly and relate a flashback inside of a flashback. A kid is killed by someone in a Santa suit with a big knife who then stalks a girl through a junk yard. I have no idea where this useless movie was made or who plays who but Michele and Jeff Samford and Eric Spudic are top billed. The DVD includes **SATAN CLAUS** (above).

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Fanzines

ALTERNATIVE CINEMA (#22, \$5.99) has articles on diverse indy features like *I GIANT LEAP* (shot in 20 countries), *KILLER KLOWNS FROM KANSAS* (from Virginia), *MASTER OF THE GAME*, a WWII movie from Austin, and Brett Piper's *SCREAMING DEAD*. And then there's 6 pages on the making of Seduction Cinema's *SEXY AMERICAN IDOL*.

ASIAN CULT CINEMA (#41, \$6) has good interviews with Jade Leung (by Art Black) and Ronnie Yu (*FREDDIE VS. JASON*), articles on The Shaw Brothers' *COME DRINK WITH ME* (66), *UZUMAKI*, and Why Korean Movies Kick Ass. Columnist Max Allan Collins compares The Fox Movie Channel deciding not to air Charlie Chan movies (after protests) with book burning. It's a 64 pg. digest.

BLACK TO COMM (#25, \$10) is a large (168 pg.) bound issue filled with New York rock (Dolls, Dictators...) Simply Saucer, with a list of every gig (they once opened for Pere Ubu), an interview with J. D. King, music fanzines of the past, the MC5 movie, and 100s of always interesting and opinionated reviews. It's easier to read than some earlier issues (and has a vaudeville beauty Eve Tanguay on the back) but still has some really bad cartoons. Editor Chris Stigliano is at 714 Shady Ave., Sharon, PA, 16146.

BONANZA GOLD (#1, \$4.50) has photos, memories, reviews, trivia, and fiction, and a good interview with Lloyd Bochner (by PV lawyer Andrew J. Klyde). There's more here about Ben Cartwright than I can handle though. I was very glad when America's 50s-70s glut of TV westerns finally ended, but with all the crap on TV now, some good new old fashioned westerns would be welcome. Meanwhile *BONANZA* repeats are on PAX. 1317B Central Ave. #135, Albuquerque, NM 87123.

CARNOPOLIS (#1, \$6), subtitled Cosmic Horror Illustrated, is all original b/w comic strips and panels. Some of the art is good but it's the usual Heavy Metal sort of big tits meet ghouls stuff. Box 2391, Windemere, FL 34786.

CELEBRITY SLEUTH (#30) This Hard Rock issue opens with a quote about today's young female singers being "marketed like porn stars" and proves it with longer than usual photo sections (with personal facts) of Christina Aguilera, Ashani, Beonce, Britney, Avril Lavigne, Lil Kim, Jennifer Lopez, Pink, Shakira, and others that your teenage daughters probably copy (it all started with Madonna). Most of them are petite but then there's porn actress turned blues singer Candy Kane. After many years of publication Sleuth started with issue #1 all over again.

CULTCUTS (#2, \$5.95) has interviews with directors Stuart Gordon, Ted Mikel, Paul Bunneil (*THAT LITTLE MONSTER*), Mike Watt (*DEATH ISLAND*), Dante Tomaselli (*DESECRATION*), and many reviews. It's 68 pgs. from 13742 12th Ave. SW #94, Seattle, WA 98166.

EXPLOITATION JOURNAL (Vol. 3, #2, \$4) has interviews with Robert Martin Carroll (*SONNY BOY*), Sylvia Villalobos (*PACTO DIABOLICO*), Patty Breen (of the William Girdler web site), George Stover, John

Carradine in Mexico, *OPEN CITY* (45) as the first Nazi atrocity film, Uschi, and Bathroom Cinema by Jim Knusch. I think editor Keith J. Crocker forgot to print his address but see cinefear.com.

FILM GEEK (#9, \$1) is a 24 pg. digest with reviews that looks at disaster movies, actors from New Jersey (Mel Ferrer, Michael Gazzo, John Amos...), and Nazis on *ROCKY JONES*, *SPACE RANGER*. Editor Alan Fare is at Box 501113, Tulsa, OK, 74150.

HAIZMAN'S BRAIN (#2, \$2) is 20 pgs. with thoughtful stuff about *ATTACK OF THE MUSHROOM PEOPLE*, *WINDWALKERS*, *Destroy All Monsters*, Rudolph Grey, and *Rocket From the Tombs*. Editor Mr. J includes some very real stuff about his traumatized WWII vet father who died when he was only three and his wife Cindy writes a very personal review of *I SPIT ON YOUR GRAVE*. 372 Grant St., Franklin, PA, 16323.

THE HUNGOVER GOURMET (#7, \$2) is a 36 pg. digest with a visit to the last bar (on Malta) where Oliver Reed got drunk (it's now called Ollie's last Pub!), recommended restaurants in Baltimore and around the country, Jersey diners, places to eat on 42nd St. area in the 80s by Bill Landis, and the Selwyn Theatre by Steve Pulchalski. Editor Don Taylor is at Box 5531 Lutherville, MD 21094.

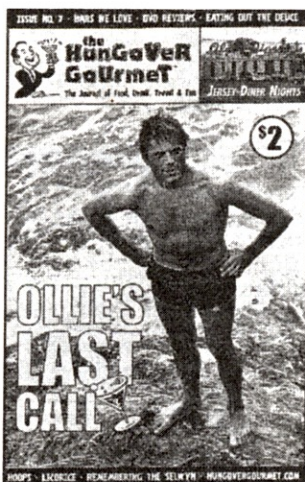
THE JOHN AGAR FAN CLUB (#12), THE JUNE WILKINSON FAN CLUB (#8) Each issue is 12 pgs. of photos, letters and news about the late Agar or the very active Wilkinson and are \$2 each. Write John Hughes at 7901 Iroquois Ct., Woodridge, IL 60517.

MAGNET (#58, \$3.50) This issue of the large glossy alt music publication is nearly a year old but it features an excellent 7 pg. article (with quotes from me) on 70s Cleveland bands (*Mirrors*, *Eels*, *Rocket...*) by Paul Clements, and reviews of Cle CD releases. 1218 Chestnut St., Phil, PA 19107.

PUSSY MAGAZINE (#12, \$4) is a large (116 pg.) issue with recommended places in Manhattan (including the witchcraft store I used to live above), movie reviews, editorials, fiction, (bad) cartoons, nudity, and a statement ("America's nationalism is a form of psychological warfare...") said to be from Dick Clark. Female editor P 51, is at 287 Bedford Ave. #12, Brooklyn, NY 11211.

RABIES (#1, \$7) includes articles on ZAAT (complete with an interview with the director), *ATTACK OF THE BEAST CREATURES* and *DEMON OF PARADISE*, zombie movies, Frank E. Stein LP covers, and some horror comic covers, all in 52 pgs. Editor Randal Phillip is at Box 2217 Phil, PA 19103.

ROCKTOBER (#37, \$4) is 88 pgs. long and includes Simply Saucer, Disco Demolition Night at Comiskey Park, a detailed look at the confusing discography of Joe Tex, lots more about Chipmunks records, many reviews, and the usual (mostly bad) comic strips. Write editor Jake Austin at 1507 E. 53rd St., Chic, Ill 60615.



THE SECOND GRADER (#29, \$1) is a 40 pg. digest with Samantha Fox naked, wrestlers, attempts at humor, some stay high pictures and reviews. Editor Citizen Balls is at 5 Haele Pl., Makawao, Hawaii, 96768.

SHEMP (#34) is a 24 pg. digest with CANADIAN BACON, indie music reviews, and an anti Bush editorial. Editor Larry Yoshida says the Raveonetes are better than The White Stripes. He's at 593 Waikala St, Kahului, Hawaii, 96768.

SNACKBAR CONFIDENTIAL (#25, \$2.95) is a 20 pg. digest with DRACULA VS. FRANKENSTEIN, Jack In The Box restaurants, and many 70s movie and TV show ads. The unnamed editor is ashamed of liking Nick Gilder's LP. Box 1359, Huntington, NY, 11743.

UGLY THINGS (#21, \$6.95) is another great BIG issue featuring The Yarbards with Jimmy Page, Metal Urbain (the French punk band), The Minah Birds (with Rick James and Neil Young!), Eater (their "Thinking Of The U.S.A." was one of the greatest punk 45s), the brief Shangri-Las reunion of '77, The Treniers, many many reviews (including The Mirrors and Electric Eels), and an interview with Love drummer Michael Stuart! 37077 5th Ave #145, San Diego, CA 92103.

UTTER TRASH (#1) has interviews with Cheetah Chrome (Rocket From The Tombs), John Petkovic (Cobra Verde), Akron's J. R. Bookwalter, and movie and music reviews, on 28 pgs. Editor Bob Ignizio is at Box 200496, Cleveland, Ohio, 44120.

VIDEO CRASH (#2) looks at Franco's 99 WOMEN, Tobe Hooper's EATEN ALIVE, VANISHING POINT, and some bands. It's 32 pgs. from Blake Carlisle, 606 Copeland, Austin, TX, 78704.

WISEBLOOD (#28) is a 24 pg. digest with editorials about a she devil

ex, and the de-manning of society. Editor Fishpit is at Box 3158, Redmond, WA, 98073.

FOREIGN

THE DARK SIDE (#107, 3.25 lbs) features interviews with Jack Hill and Luigi Cozzi, Mondo movies, film festivals, and lots of reviews, as always. See darksidemagazine.com.

JOHN STEINER (#8) is a 24 pg digest dedicated to the star of VIOLENT ROME, but also has non Steiner movie reviews and obits. Cranston McMillan, 6E Clayton Park, Caiton, Glasgow, 940 2HY Scotland.

MOJO (#121) has a special Frank Zappa Tenth Anniversary (of his death) cover story, Chic, PIL, a section that looks at the first post punk acts from England (Siouxsie, Slits, Throbbing Gristle...) and NYC (Teenage Jesus, Mars, Glen Branca...), a guide to solo Beatles LPs, and many reviews. Most issues (\$8.75 at Barnes And Nobles) have free CDs, but I didn't get one this time.

SOCKAMAGEE! (#15, \$2) features the late Peter Duel and a look at westerns (movies, TV and comics). I liked the Pasta On the Prairie cartoon strip. It's 12 pgs., from Steve Richards, 2037 Stainsbury Ave., Vancouver, B.C., Canada V5N-2M9.

TRASH TIMES (Vol. 2, #11, \$6.50) This is an older issue but I somehow missed giving it a write up. It's a great looking 52 pgs. (en Francais) with David Warbeck, the fantastic films of Turkey, interviews with Ted Mikels (with great frame blow ups) and Jesus Franco, and many reviews. Editor Richard Guillaume is at RSD, Le Voltaire, rue de Suzon, #270, 33400 Talence, France.

PV

PSYCHOTRONIC editor wants copies of THE ATOMIC KID (54), BAD CHARLESTON CHARLIE (73), CHA CHA CHA BOOM (56), COUNTRY BOY (66), COUNTRY MUSIC CARAVAN (64), DARK VENTURE (56), DAYTONA BEACH WEEK-END (65), DEVILS 8 (69), FROM NASHVILLE WITH MUSIC (69), FURY ON WHEELS (71), THE GODMOTHERS (73), IT'S YOUR THING (70), THE JOINT IS JUMPING (48), JUKE BOX RACKET (60), MAI LIN VS. SERENA (81), RECORD CITY (77), THE RETURN OF MR MOTO (65), RICHARD (72), SAVAGE! (73), TENNESSEE JAMBOREE (64), TARGET HARRY (69), TWO TICKETS TO PARIS (62), VODOO HEARTBEAT (72), and WE WILL BURY YOU (62).

PSYCHOTRONIC editor needs these issues of Creem: April '69, Nov. '69, Feb. 70, Nov., Dec. 85, and Jan., May, Aug. 88.

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OHIO:

APARTMENT ONE – Beady Eyes – This is 25 pastoral psych rock tracks (some mere fragments) by a 5 piece band led by Peter Ball. A few remind me of The West Coast Pop Art Experimental Band or a quieter Jesus And Mary Chain. I will never forget Ball's July 4, '78 party, when The Cramps and Pere Ubu played in the back yard of his Bratenahl, Ohio family mansion overlooking Lake Erie. peterball@tryuno.com

PAGANS – SHIT STREET (Crypt)

The Pagans were the best "punk" band I ever saw live and they made some fine records too. Previous Pagans comps were good but this is the one. It has 19 studio tracks and 14 live, all from '77-'79, nicely packaged with informative and revealing Cle centric liner notes by leader/singer Mike Hudson, and cool photos by Carol Metoff (Hi! wherever you are). Covers include "Little Black Egg," "Secret Agent Man" (also done by Devo at the time), and several early Stones songs. Producers were John Thompson, Paul Marotta, and David Thomas. RIP drummer Brian Hudson.

ROCKET FROM THE TOMBS – ROCKET REDUX (Smog Veil)

Here is a new studio LP by a Cle band that broke up in 1975. The 12 songs (all old and performed on their recent tour) never sounded so good. They were produced and recorded by ace former Television guitarist Richard Lloyd at his NYC studio. The late Peter Laughner wrote ("Life Stinks," "Amphetamine") or co-wrote seven tracks of despair and hopelessness. Some were later recorded by Pere Ubu or The Dead Boys. Rocket is David Thomas, Cheetah Chrome, and Craig Bell (who all sing better than they used to), plus Lloyd (I first saw Television on a bill with RFTT), and the current Ubu drummer. Smog Veil also released *The Day The Earth Meets The Rocket From the Tombs* comp.

SAUCERS – WHAT WE DID (Grand Theft Audio) After playing bass in Mirrors and Rocket From The Tombs, Craig Bell formed Saucers and led various line ups (everybody sings) in New Haven, CT, recording these 19 tracks from '77 to '80. Some of the songs, all originals, are from Bell's Cle band days and three are by original guitarist Malcolm Marsden. Some sound like 60s garage, late period Velvets or Eddie And The Hot Rods. Many of them are very good. I like "I Need Drugs" and "Why Me." A booklet includes notes and photos. Write GTA at 501 W. Glenoaks Blvd., Glendale, CA, 91202.

STYRENS – IN C (Jimar)

This a new (2001) 54 min. version of Terry Riley's very influential overlapping minimalist composition (written in '64) by Paul Marotta

(gt., piano), three other guitarists (one is John Morton), bass, vibraphone, and drums. The only Riley LP I have is Church Of Anthrax (with John Cale) so I can't make a comparison to his '68 Columbia LP version. It is very hypnotic and could inspire creative thoughts or clear a room. Not what most would expect from former members of The Electric Eels.

HERSCHELL GORDON LEWIS (Smog Veil) sings the theme songs he wrote for 2000 MANIACS ("The South is Going To Rise Again") and MOONSHINE MOUNTAIN ("White Lightnin'") backed by Les Black's Amazing Pink Holes (from Cle). Lewis isn't a bad singer and his songs are still funny. The CD single includes a video clip of Lewis and the band.

Various: CLE PUNK Volume One (Smog Veil) 28 tracks by 24 acts are here. I never heard of any of them but then I moved from Cle in '79. Most of these bands sound and look like that year (not a bad thing). I liked the driving "4 Barrel" (perfect for a porn movie) by Sounder and "Set To Go" by Jackknife Powerbombs the best. Some others and who they reminded me of: Helvis (Motorhead), Sidecar (The Nerves), and Disengage (Metallica). Love the pic of The Roxy on the back. See clepunk.com (a great site)

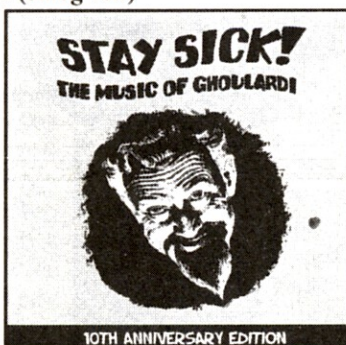
Various: STAY SICK! The Music of Ghouardi – 10th Anniversary Edition.

I'm a proud Ghouardi fanatic so this remastered and expanded edition of what was once a cassette comp is THE release of (last) year for me. 24 music tracks (some very rare) and 14 Ernie Anderson as Ghouardi audio clips are on it. The Eddie Cochran, Duane Eddy, Rivingtons, Trashmen, Ventures, and Frankie Yankovic (!) tracks are essential, but I love "Pink Dominoes" by Chayo And The Crescents and "Pygmy" by Baby Sticks And The Kingtones even more! See PV #25 and send

\$15 (cheap) to Dave Billman, 2167 18th St. SW, Akron, Ohio, 44314. The Whole World is A Purple Knife.

Various: GHOULARDI MUSIC – Vol. 1/2

If Stay Sick! (above) was my fave release of last year then I don't know what to call this. It's 51 (!?!?) tracks that Anderson played on his horror movie show and 4 Ghouardi audio clips. Some of the mind blowing instrumentals and songs here that you don't own (but should) are by The Baskerville Hounds, Les Cooper, Screamin' Jay Hawkins, The Montclairs, Joe Perkins, and The Oscar Peterson Trio. Perfect for basketball games, parties, weddings and funerals. \$20 each or \$35 for both 40 Kosh Kurdinat, 2301 Columbus Ave., Sandusky, Ohio, 44870. A 3rd (!) CD is planned. Who stole the Kishka?



OTHER PLACES:

JUSTIN PARDY — as *Cuntmuffin* is a CD of 14 instrumental tracks said to be suitable for horror movie soundtracks. I agree. Titles include "Sasquatch," "Roast Bat Wings," and "Cheap Italian Eyeballs." Pardy, who played all the "noises" (on keyboards, guitars and drums), can be reached at JPardyDSR@yahoo.com.

ESTROGENOCIDE — I Like To Cuddle (M.H)

The teddy bear cover contrasts greatly with eight sound alike anti women songs about extreme sex, mutilation, death and O.J. Simpson. Sample lyrics: "You get decapitated by my ceiling fan. I will shoot my load in your headless corpse. Now you've stopped complaining. I really like you better this way." Moe Lester uses a creepy irritating whisper backed by a synth and drum machine. 36 Central Park Rd., Plainview, NY.

JUMPIN' WITH THE IGUANAS (Desirable) I knew that James Osterberg (Iggy) had been a teenage drummer in a band but never expected this comp of 22 (!) Iguanas songs from 1963/4. They do a lo fi but perfect selection of classic songs (some with a honkin' sax) including "Mona," (their single) "California Sun" and "Surfin' Bird," the Stones' "Tell Me," songs learned from The Beatles ("Twist And Shout," "Slow Down," "I Feel Fine," "Things We Said Today"), and instrumentals ("Outer Limits," "Walk Don't Run," "Tequila," "Wild Weekend") from when they started as a trio. The very garage rock sounding "Again And Again" was written by Iggy and he sings "Louie Louie," as he later famously did live with The Stooges, who recently did reunion gigs. The CD includes notes from singer/guitarist Jim McLaughlin on the back of a poster repro from when they opened for The Shangri Las (all four posing in tight leather pantsuits)! Note: I just found out that this is o/p but a newer comp is from Norton.

THE LITTLE KILLERS (Crypt) are Andy (gt), Kari (drums) and Sara (bass). All three sing on 11 originals and a cover of The Rascal's "Come On Up" They have the drive of The Saints and the loud male/female vocal blend of Eleventh Dream Day, two great bands that broke up too soon after major labels dropped them. Thanks to Keith Bearden for sending the CD, which was recorded in Brooklyn. See cryptrecords.com

JACK PALANCE (Water) is a re-issue of his lone LP released by Warner, in '69, the year he was Castro in CHE! It was recorded in Nashville with top session men. His deep whispering talk/sing delivery of country style songs sometimes works but sometimes is as laughable as his acting can be. "Green Green Grass Of Home" and "A Little Bitty Tear" are the best known songs. Palance himself wrote three including "The Meanest Guy That Ever Lived" (lyrics included). A booklet has a good biography with special attention to Godard's *CONTEMPT*.

MELVIN VAN PEEBLES — What The... You Mean I Can't Sing?! (Water) is a re-issue of his '74 Atlantic LP, which has a lot in common with Dr. John's *Babylon* (Atco- 68). It opens with "A Birth Certificate Ain't Nothing But A Death Warrant Anyway" ("you can be a slave from the crib to the grave and the man will love you"). It and the cover of Stevie Wonder's "Superstitious" are the best tracks. Most feature excellent full orchestration and female back up voices which help distract from Van Peebles' deep but weak voice. The booklet has notes by Van Peebles and lyrics.

Various: IMANTS KRUMMINS Golden Jubilee Commemorative CD.

This has a long spacey track and a Velvets sound song by Simply Saucer (live in '74), two by Ruby And The Rednecks at CBGBs in '02

(one is an anthem about being beat by her father), and four by J.D. King's The Coachmen (surely the first band to name an instrumental for John Birch) from their recent LP. This comes with the latest Black To Comm (see Zines).

Various: NEON MEAT DREAM OF AN OCTAFISH — A Tribute To Captain Beefheart And His Magic Band (Animal World)

I've only heard of Byron Coley, fronting Dapper with Thurston Moore ("Beatle Bones 'n' Smokin' Stones"), Mike Watt ("Dirty Blue Gene"), Jad Fair ("Too Much Time") and Brian McMahon ("I Got Love On My Mind") on this 20 song comp. It's interesting to hear some singers attempt the Beefheart growl (which he got from Howlin' Wolf) and I hear the influence of The Velvets, Devo and Wire on some of these tracks. I like the heavy version of "Electricity" by Racebannon and the other Safe As Milk tracks best since I like that LP best. See animalworld recordings.com



Iggy (The Iguanas)

DVDs

KRAFTWERK Videography (eye teevee) This begins with a rare look at the original '71 group including Klaus Dinger and Thomas Hoffmann (who became Neu!) on BEAT CLUB. They do a long (11 1/2 min.) flowing instrumental. A cartoon video (also 11 1/2 mins.) of "Autobahn" (72) is followed by a BBC performance of the short version which became a fluke international hit in '75. Nine videos (including "Radioactivity," "Trans-Europe Express," and "Pocket Calculator") follow plus a German TV performance of "Die Roboter" (86) and a long Brazilian TV performance from '98. The DVD runs nearly 95 mins. To say that the blank faced leaders Ralf (Hutter) and Florian (Schneider) were influential is a huge understatement. Bowie, Iggy and Eno tapped into their electronic sounds, then most so called new wave, new romantic and industrial bands followed. "Numbers" (81) made the American R+B top 40 and "Trans-Europe Express" (78) was sampled by Africa Bambataa.

PINK FLOYD (eye teevee) The top selling progressive band in the world are seen from '66-68 when they were still playing the pop star publicity game. This DVD shows them jumping around outdoors just like The Monkees in videos ("See Emily Play" and "Scarecrow") but the best early video ("Arnold Layne") is a surreal one with masks and mannequins on a beach. In a wonderful (b/w) TV clip they perform "Astronome Domine" and part of "Pow R Toch," backed by a light show and lit by a strobe. Roger Waters and Syd Barrett defend their music to stuffy host Hans Keller who declares that they are loud and boring. In clips from Peter Whitehead's *TONIGHT LET'S ALL MAKE LOVE IN LONDON* the band play "Interstellar Overdrive" in a studio, at the UFO club, and at the 14 Hour Technicolor Dream, the April 29, '67 all star benefit for The International Times which had been raided by the police. John Lennon is seen

in the audience and "performance art" (a woman's clothes being cut off) was by Yoko Ono. Anthony Stern's BFI short *SAN FRANCISCO* is a typical "trip" film of sped up images, a naked blonde, and glimpses of the band doing a 15 min. version of "Interstellar." Barrett is also seen on *American Bandstand* ("Apples And Oranges") and in some silent footage. After founder, lead singer, guitarist and writer Barrett was kicked out of his own band, both Waters ("Scarecrow," "Apples And Oranges") and new member David Gilmour ("Astronome") are seen lip synching to his vocals in videos and on TV shows. I'm an early Floyd fan and love Barrett's solo LPs but I saw them live twice during the 70s and I agree with Keller.



Brian Hudson (Pagans)



By Akira Fitton

DVD ratings: picture (P-X), digital compression (C-X), and sound (S-X), from one to four; 4 = excellent, 3 = good, 2 = fair and 1 = poor. FF means Full Frame, SV means Standard Version (pan-and-scan) and WSV means Wide Screen Version (letterboxed).

This is the last issue for this column. DVD reviews will be integrated into the regular reviews section.

Now that DVDs have become the dominant format (VHS has gone the way of records and tapes), they also have a host of problems. Be aware that just because a movie is on DVD, it won't be pristine. Many third-party vendors sell DVDs cut on their home computers, and these come in a variety of formats that are incompatible with a lot of DVD players (DVD-R, DVD+R, DVD-RAM, DVD-RW), especially the older ones. Commercial companies don't always remaster a film for DVD. They will use the same video master that was used to make the VHS version. You will find that these are mostly the under \$15 DVDs, and they might lack quality (video and sound), widescreen, or even chapters. Also, DVDs have a high rate of defects, so always review your copy right away just in case you need to return it. —Akira Fitton

Dark Star (VCI) 1974, 83 & 68 mins., D-John Carpenter, W-Dan O'Bannon, P-Jack H. Harris, director' version, trailer, WS, P-3, C-2, S-3.

Brian Narelle (Lt. Doolittle), Dan O'Bannon (Pinback), Dre Pahich (Talby), Joe Saunders (Commander Powell), Cal Kuniholm (Boiler), Cookie Knapp (Computer (Mother)), Adam Beckenbaugh (Bomb #20), Alan Sheretz (Bomb #19), Miles Watkins (Mission Control), Nick Castle (Alien), Michael Shaw.

John Carpenter, music. Carpenter's gang (O'Bannon, Castle, Alan Howarth, Tommy Wallace) are all here for their first full-length feature made from their film school project. Impressive at the time, this DR. STRANGELOVE/2001-inspired film is a very funny send up of a group of astronauts who blow up unstable planets, deal with boredom, and talk to confused Bombs that talk back! Both versions are interesting, but vary slightly. Greg Gein made the spaceship and later went on to help create the mothership in CLOSE ENCOUNTERS OF THE THIRD KIND. I just wish the picture quality was better here.

Naughty Girl (Anchor Bay) #955, 83 mins., D-Michel Boisrond, W-Roger Vadim, trailer, in French, bio, Dolby, WS, P-3, C-3, S-3.

Brigitte Bardot, Jean Bretonniere, Francois Fabian, Michel Serrault. CETTE SACREE GAMINE. Don't be fooled by the cover that makes you think that you might be able to see Bardot naked. She isn't. There is

only one scene of a topless girl who is showing only a side view of her breast. Otherwise, this is a silly, light, romantic comedy. Bardot plays Brigitte, a school girl who is sent to finishing school by her nightclub owner father (Bernard Lancret), who is under investigation by the police for laundering counterfeit American money. In truth, it is a gangster who is using the club to pass the phony bills. The nightclub's cabaret star, Jean Cleary (Bretonniere), a friend of the owner, is sent to retrieve Bardot before the police get to her. She falls in love with him and he falls for her, in spite of being engaged to someone else. There are big dream sequence production numbers with Bardot singing and dancing. At the climax of the film it ends with a big nightclub fight scene that even has a Japanese tourist using Judo on the bad guys.

28 Days Later (20th Century Fox) 2003, 113 mins., D-Danny Boyle, W-Alex Garland, P-Andrew MacDonald, commentary by Boyle & Garland (including the outtakes), 3 alternate endings, making of doc, deleted scenes, photos, trailers, animated storyboards, Jackknife Lee music video, Dolby, WS, P-4, C-3, S-4.

Cillian Murphy, Naomie Harris, Christopher Eccleston, Megan Burns, Brendan Gleeson.

This is like LAST MAN ON EARTH; OMEGA MAN; NIGHT OF THE LIVING DEAD; THE WORLD, THE FLESH AND THE DEVIL; DAY OF THE TRIFFIDS; ON THE BEACH; and PANIC IN YEAR ZERO, just to name a few similar end-of-the-world movies. Instead of mutants or zombies, it's infected humans who have become homicidal

from a chimpanzee virus called Rage. This cautionary tale follows a comatose bike messenger who wakes to find London deserted (I guess a reverse British Airlines commercial), and hooks up with three other survivors in search of other survivors and a cure. Although this was not as frightening as hyped, I totally enjoyed this shot-on-DV video movie.

Star Trek Nemesis (Paramount) 2002, 116 mins., D-Stuart Baird, W-John Logan, P-Rick Berman, commentary by Baird, 4 making of docs, deleted scenes, photos, Dolby, WS, P-4, C-4, S-4.

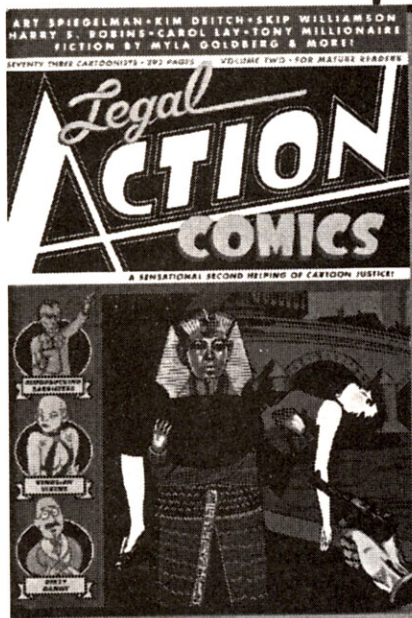
Patrick Stewart, Jonathan Frakes, Brent Spiner, LeVar Burton, Michael Dorn, Gates McFadden, Marina Sirtis.

Jerry Goldsmith music. The Romulan High Council is killed in a conspiracy headed by the clone of Jean Luc Picard. Riker and Troy get married by Captain Picard with the rest of the crew in attendance. Data again finds another lost inferior brother, and the rest is business as usual for the Captain and the crew as they come to rescue the Romulan Empire and Earth. A little better than the last installment.

PV

SPARE PARTS

By DALE
ASHMUN



Ahoy mates! I'm back after a couple issues off and it sure feels good to be dishing out a heaping helping of pluggables again. Well, this pot is overflowing so get your hip waders buckled up and lets dig right in. **STEP LIVELY DEPT...** Kit Lively draws gag cartoons that'll make you gag as you laugh. He sent me his collection of dark, twisted and very funny work DAMMIT! I SWALLOWED ANOTHER ONE! Kit's prolific output has appeared in National Lampoon, Cracked, Hustler, Swank and loads of other fine publications. Kit also laid the third issue of THWAK on me, a MAD styled mag to which he's added his distinctive brand of humor. As if that ain't more than plenty, Kit also sent me samples of wacked out greeting cards he's produced for Smart Alex Cards. Write our man at kitlively@hotmail.com for info on how to buy his goods.

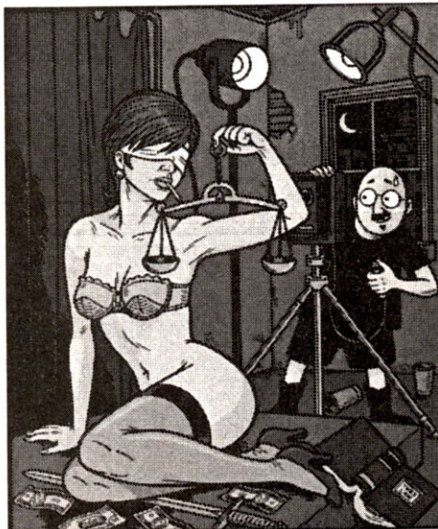
GOOD NEWS BAD NEWS DEPT... First the bad news: Ted Rall's lawsuit against Danny Hellman over an email prank perpetrated several years ago is still dragging on. But now the the good news, which is double pronged: via his friend and contributor Bob Cook, Danny hooked up with lawyer Erik Jacobs who took the case on pro bono, relieving the economic strain the legal miasma had shat upon Dirty Danny since 2001...and it's inspired "a sensational second helping of cartoon justice"—LEGAL ACTION COMICS Vol. 2. The cast of 73 cartoonists in the hefty 292 page tome include stellar pals like Kim Deitch, Rick Altergott, Skip Williamson, art spiegleman, Kaz, Sam Henderson, Johnny Ryan and the god-like Tony

Millionaire. One of Tony's pieces is based on an episode of "ball walking" instigated by yours truly at a Brooklyn party in '98. To find out exactly what "ball walking" is, buy the book from www.dannyhellman.com (and check out other fine Hellman produced products while you're there).

IS EVERYBODY HAPPY DEPT?... Globe trotting cartoonist Josh Simmons laid his wonderous HAPPY: ZIRKUS (Top Shelf, \$3.50) on me recently and his chops get better with each issue. (This is #3 in his HAPPY series). ZIRKUS chronicles the adventures of the End of the World Cirkus and the Know Nothing Sideshow as they united for a U.S. tour in the summer of 2000. Josh is busy on his next book for Top Shelf titled HOUSE, a horror story about a mysterious abode, which is gonna

be a major mind blowing experience. Josh also just published his final issue of ALL ABOUT FUCKING #10, his infamous anthology of sexy hijinx and it's a winner as well. Contact Josh at christmuffins@hotmail.com to order his cool stuff.

THE BOUGIE MAN WILL GET YOU DEPT... Josh was my co-pilot on most of the 5 month road trip I took in 2002 and one of the high points of our tour was a visit to his friend Robin Bougie's palace of delights in Vancouver. Robin and his lovely wife Rebecca Dart were perfect



hosts to our road weary selves, and we zoned out for a couple days reveling in their astounding collection of eye candy, DVDs, videos and assorted artifacts.

I also scored issues of Robin's "comic book journal of strange sex" DEVIANT and his superb film magazine CINEMA SEWER. Along with expert coverage of horror, Hong Kong action and bizarre Japanese films, Robin provides the most thorough and heartfelt coverage of adult cinema I've ever seen. Issue #13's excellent article on

Bodil, the legendary Danish star of animal sex loops, is one of many well researched examples of Robin's dedication to paying tribute to unsung heroes of XXX cinema. Find info on how to order the current and back issues at Robin's website: www.geocities.com/robin_bougie/.

WOULD YOU SIGN MY YEARBOOK

DEPT... I worked on my high school yearbook in 1970 so I especially appreciated Shangri-La Projects mastermind Sherman Willmott's latest release. **THE MEMPHIS GARAGE ROCK YEARBOOK 1960-1975** by Ron Hall perfectly replicates the format of an anytown USA yearbook from the 60s to document hundreds of bands. Of course you'll find photos of Alex Chilton's bands The Box Tops and Big Star, but unless you grew up Memphis during this era chances are you've never heard of combos like The British Sterling, The Trolls, The Bounders or The Guilloteens. Further celebrating all things garage rock, Sherman has also released the essential CD-A **HISTORY OF MEMPHIS GARAGE ROCK: THE 90's**, collecting the work of recent Memphis garage wizards including Lorette Velvette, Oblivians, the Gibson Brothers, '68 Comeback, Impala and Compulsive Gamblers. New Orleans based the Royal Pendeltons also earn a track ("Losing Hand") due to their many road trips to rock the joints in Memphis. Visit www.shangri-laprojects.com for info on other fine musical treasures.

COOL COMICS DEPT... Mike Hoffman sent us **TURA SATANA #1** (\$4ppd to Mike at PO Box 339, Placitas, N.M. 87943). Excellent Frazetta influenced artwork and a solid story are packaged with an introduction from Ms. Satana and ads to glom on to lots of her memorabilia. Mike also included the first issue of **OCTAVIA** (same price info) which he describes as based on "the Crimson Executioner in the film 'THE BLOODY PIT OF HORROR.'" Max Allan Collins sent us his hard boiled Johnny Dynamite opus **UNDERWORLD** (AIT/Planet Lar, \$12.95).

Terry Beatty handled the art for Collins' story of the Chicago private eye's battle with zombies in Las Vegas. Collins, creator of the influential tough gal detective series Ms. Tree also wrote **THE ROAD TO PERDITION** graphic novel, and this man knows his noir. Drawn by Brent White and written by Peter Siegel, **KILLING DEMONS** (\$8.95, [\[press.com\]\(http://press.com\)\) offers the tale of Joshua Brand and his special ability to detect \(and ultimately kill\) demons walking the earth. Peter also lets us know where he's coming from by sharing his essay "From 'THE LAST HOUSE ON THE LEFT' to 'A NIGHTMARE ON ELM STREET': Twenty Films](http://www.engine-</p>
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That Ate My Brain & Left Me For Dead." The prolific and generous Stephen R. Bissette sent his latest **SPIDER BABY COMIX #2** (\$3.95, Spider Baby Grafix). Go get lost at his beautiful website www.edgeglobal.com/tyrant and take notes for a quiz tomorrow.

TITLE OF THE MONTH

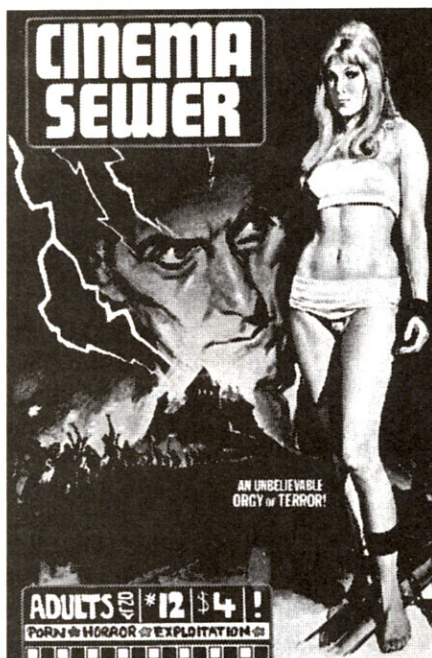
AWARD... goes to **MY FAT IRISH ASS #4** (\$2ppd. cash to Box 65391, Wash.DC, 20035) whose creator remains anonymous through 36 pages of crude comix, reviews of the mag's own reviews and ever popular X-rated tweakings of Family Circus ("Famine Cervix") and Dennis the Menace ("Penis the Menace") cartoons.

ROCK BREAKING BLUES

DEPT... Seth M. Ferranti offers a "scared straight" volume of poetry and artwork in **COMMITTED TO THE CUSTODY OF THE ATTORNEY GENERAL**. Read more of his work at prisonerlife.com and e-mail Seth@prisonerlife.com for price info on his 'zines.

ODDS & SODS DEPT... send an sase to Aleph McKenna, Box 6271, Hilo HI, 96720 for his **METAMAGIC MEDIA CATALOG**, offering an esoteric of audio and video tapes like "Timothy Leary's Last Trip" and "Best TV Commercials of the '60's." Visit them on the web at metamagic.org. **BLACK VOODOO BABY** (\$5 cash to Festival Publishing, Box 137, Cairnbrook, PA 15924) is a small chapbook written by Doug Evil (he also did the luvrly cover art) about a murdered stripper who comes back as a "curvaceous, but soul-less zombie" to kick some serious ass among the low life luminaries in her New Orleans neighborhood. Paul Fehler sent me the DVD **JANDEK ON CORWOOD**, a documentary he produced about possibly one of the most mysterious and prolific musicians in existence. Talk about Do It Yourself, Jandek takes that concept to new lengths of comprehension. Visit the website www.jandekoncorwood.com to learn more about this remarkable film.

Whew, I'm pretty stuffed now, so until next issue, stay regular sparts fans.



NEVER TO BE FORGOTTEN

LEWIS M. ALLEN (81), from Berryville, VA, produced *THE CONNECTION* (62), *THE BALCONY* (63), *THE LORD OF THE FLIES* (63 and 90), *FAHRENHEIT 451* (66), and *FORTUNE IN MEN'S EYES* (71). He received three Tony's for producing Broadway plays and musicals. His wife Jay Presson Allen wrote *MARNIE* (64), *CABARET* (72) and others.

(Sir) **ALAN BATES** (69) from Allestree, Derbyshire, England, became a stage star in *Look Back in Anger* in '56, made his film debut in *THE ENTERTAINER* (60) and was Oscar nominated for *THE FIXER* (68). He was in *THE CARETAKER* (63), *ZORBA THE GREEK* (64), *GEORGY GIRL* (66), *KING OF HEARTS* (67), *WOMEN IN LOVE* (69), *THE SHOUT* (78), *ROYAL FLASH* (79), *QUARTET* (81), *BRITANNIA HOSPITAL* (82), *THE WICKED LADY* (83), *MISTER FROST* and *CLUB EXTINCTION* (both 90), *ARABIAN NIGHTS* (00), *GOSFORD PARK* (01), *THE SUM OF ALL FEARS*, *THE MOTHMAN PROPHECIES*, and *THE SALEM WITCH TRIALS* (all 02), and *SPARTACUS* (04). Bates received two Tony Awards. He had cancer.

EARL BELLAMY (86), from Minneapolis, MN, directed over 1,600 TV episodes of shows including *THE LONE RANGER*, *LASSIE*, *RIN TIN TIN*, *JUNGLE JIM*, *PERRY MASON*, *M SQUAD*, *LEAVE IT TO BEAVER*, *MY THREE SONS*, *McHALE'S NAVY*, *THE MUNSTERS*, *I SPY*, *GET SMART*, *THE MOD SQUAD*, *THE PARTRIDGE FAMILY*, *S.W.A.T.*, *ISIS*, *FUTURE COP*, *THE LOVE BOAT*, *FANTASY ISLAND*, and *V*. An assistant director since the early 40s, his features include *MUNSTER GO HOME* (66), *WALKING TALL 2* (75), *FLOOD!* (76), and *FIRE!*, *SPEEDTRAP* and *SEWINDR 1* (all 77).

CHARLES BERLITZ (Frambach) (90), from NYC ran the publication department of the famous Berlitz Language School, founded by his grandfather, and wrote the best selling books filmed as *THE BERMUDA TRIANGLE* (76) and *THE PHILADELPHIA EXPERIMENT* (84).

FRED BERRY (52), from St. Louis, MO, was Freddie "Rerun" Stubbs on *WHAT'S HAPPENING!* (76-79) and *WHAT'S HAPPENING NOW!!* (85-6) and a pimp in *VICE SQUAD* (82). After years of drug and alcohol problems, he became a Baptist minister. Later credits were in *THE HOOD* (98), *BIG MONEY HUSTLAS* (00), *BUM RUSH* (02), and *DICKIE ROBERTS: FORMER CHILD STAR* (03), always with his red beret. He died of diabetes after losing 108 pounds in a crash diet. Berry was married six times to four women.

BHASKAR (Burmin Roy Chaudhuri) (73), from India, was a stage actor and dancer who starred in *I DRINK YOUR BLOOD* (70). He had been confined to a wheelchair since a stage fall in the 70s.

HARRY N. BLUM (71), from Cleveland, was executive producer of *DIAMONDS* (75), *THE BLUE BIRD*, *OBSESSION*, and *AT THE EARTH'S CORE* (all 76), *SKATEBOARD* (78), *THE MAGICIAN OF LUBIN* (79), *Duran Duran's ARENA* (85), and Cannon's *FAIRIE TALE* series. From the Blum Group's web site for their new *CAUGHT ON CAMPUS* reality series: "Drunken college students urinate in public, get beat up, run over and arrested. Teenage criminals film themselves committing violent crimes with bats and paintball guns, and it wouldn't be a party without college coeds exposing it all. Campus cuties have a flashing contest, drunken students brawl, puke, flip police cars and get arrested. Followed by campus criminals filming themselves beating and robbing innocent victims, destroying new homes with baseball bats, stealing cases of beer from stores all on tape!"

JONATHAN GREGORY BRANDIS (27), from Danbury, CT was in *FATAL ATTRACTION* (87), *STEPPATHER II* (89), *NEVERENDING STORY II* (in the lead role), *GHOST DAD*, and Steven King's *IT* (all 90), *LADYBUGS* and *SIDEKICKS* (both 92), *RIDE WITH THE DEVIL* (99), and *THE YEAR THAT TREMBLED* (02). He was a regular on *ONE LIFE TO LIVE* at six, quit high school to



star on Spielberg's *SEAQUEST* DSV series (93-6), and ended his career on the short lived ABC series *111 GRAMERCY PARK*. Brandis did voiceovers and cartoon voices and acted on *SLEDGE HAMMER!*, *MURDER SHE WROTE*, *ALIEN NATION*, *THE FLASH*, and *THE WONDER YEARS*, and was in over 85 TV commercials since he was five years old. "The J-Man," who dated many beautiful actresses, hung himself in his L.A. apartment on Nov. 12.

JAMESON BREWER (87) wrote screenplays for features including *GHOST TOWN* (55), *JUNGLE HEAT* (57), *SWINGIN' ALONG* (61), *THE INCREDIBLE MR. LIMPET* (64), *TERROR IN THE WAX MUSEUM* and *ARNOLD* (both

73) and *ALICE THROUGH THE LOOKING GLASS* (91). His many TV credits include *MR. LUCKY*, *CHECKMATE*, *BRANDED* and *SCOOPY DOO*.

BERNARD BRIGHTMAN (82), from Brooklyn, founded Stash Records in '75, releasing influential compilation LPs of vintage jazz and blues like "Reefer Songs," "Copulatin' Blues," and "AC-DC Blues." Stash also released new jazz recordings and Charlie Parker CDs. He was Communist, a WWII Army Air Corps bombardier, and a civil-rights advocate. Brightman's parents were Polish Jews.

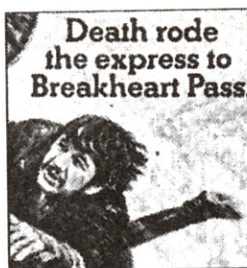
CHARLES BRONSON (Buchinsky) (81), from Ehrenfeld, PA, was the 11th of 15 children of Lithuanian immigrants. After time in the mines, jail (for assault and robbery), and the Air Force (as a B-29 tail gunner in the Pacific), he attended the Pasadena Playhouse. He was in *THE MOB* (51), *HOUSE OF WAX* and *MISS SADIE THOMPSON* (both in 3-D) and *CRIME WAVE* (all 53), *APACHE* and *VERA CRUZ* (both 54) and others before changing his name. After *BIG HOUSE U.S.A.* (55) and *RUN OF THE ARROW* (57) he played leads in *MACHINE GUN KELLY*, *GANG WAR*, *WHEN HELL BROKE LOOSE*, *SHOWDOWN AT BOOT HILL* and the *MAN WITH A CAMERA* series (all 58) then returned to support roles. He was in *THE MAGNIFICENT SEVEN* (60), *MASTER OF THE WORLD* (61), *KID GALLAHAD* and *X-15* (both 62), *FOUR FOR TEXAS* and *THE GREAT ESCAPE* (both 63), *THE BATTLE OF THE BULGE* (65), and *THE DIRTY DOZEN* (67). Leone's *ONCE UPON A TIME IN THE WEST* (69), *RIDER IN THE RAIN* (70), *RED SUN*, *COLD SWEAT* and *SOMEONE BEHIND THE DOOR* (all 71) and others made Bronson the top box office attraction in the world. *DEATH WISH* (74) was his biggest hit and he continued to work frequently for Dino De Laurentiis, then Cannon Films. Some of his

many TV credits are *HITCHCOCK*, *GUNSMOKE*, *HAVE GUN WILL TRAVEL*, *TWILIGHT ZONE*, *THE UNTOUCHABLES*, *COMBAT*, and *THE F.B.I.* His second of three wives was British actress Jill Ireland. They married in '68 and co-starred in 15 films together. Her 27-year-old son, Jason McCallum Bronson OD'd in '89 and she died from cancer the next year.

ROBERT BROWN (68), from Hebrides Islands, Scotland, was in *THE THIRD MAN* (49), *HELEN OF TROY* and *HELL IN KOREA* (both 56), *THE ABOMINABLE SNOWMAN* and *THE STEEL BAYONET* (both 57), *IT TAKES A THIEF* (60), *BILLY BUDD* (62), *THE MASQUE OF THE RED DEATH* (64), *DEMONS OF THE MIND* (72), *MOHAMMED*, *MESSANGER OF GOD* (76), *THE SPY WHO LOVED ME* (77), *WARLORDS OF ATLANTIS* (78), and *LION OF THE DESERT* (80), and was M in *OCTOPUSSY* (83) and the next three Bond movies.

WILMA BURGESS (64), from Orlando, FL, made the country top 40 six times on Decca then Shannon from '65 to '73. "Baby" (#7), "Don't Touch Me" (#12), and "Misty Blue" (#4) were her first hits. She also recorded with Bud Logan. She bought Patsy Cline's Nashville 'Dream Home' in 1965 and was in *LAS VEGAS HILLBILLYS* (66). Burgess died from a heart attack.

PAUL BURLISON (74), from Memphis, TN, was the last surviving member of The Rock 'N' Roll Trio formed in '53 with Johnny & Dorsey Burnette. All three had been boxers and worked with Elvis at the Crown Electric Company. They were on *TED MACK'S AMATEUR HOUR* in NYC three times in '55 and recorded



Charles Bronson

their lone LP for Coral the next year. They appeared on AMERICAN BAND-
STAND and shows hosted by Steve Allen and Perry Como and performed
"Lonesome Train" in the Alan Freed movie ROCK ROCK ROCK (56) but broke
up in '57. The Burnettes both became L.A. based top 40 solo artists. The Trio's
rockabilly classics "Train Kept A Rollin'," "Honey Hush," and "Tear It Up" were
later copied by many rock bands. Guitarist Burlison was one of the first to use
distortion on recordings. He played with Rocky Burnette and the Sun Rhythm
Section in the 80s.

DEVERA BURTON from S.F., starred on OOMA OOMA THE SHARK GOD (49).

NORMAN BURTON (79) was in FRIGHT (56), PRETTY BOY FLOYD (60),
HAND OF DEATH (62), VALLEY OF THE DOLLS (67), PLANET OF THE APES
(68), R.P.M. (70), DIAMONDS ARE FOREVER as Felix Leiter, SIMON, KING OF
THE WITCHES and ESCAPE FROM THE PLANET OF THE APES (all 71), HIT!
(73), THE TOWERING INFERNO and TERMINAL MAN (both 74), THE REIN-
CARNATION OF PETER PROUD (75), SCORCHY (76), FADE TO BLACK (80),
MAUSOLEUM (83), CRIMES OF PASSION (84), PRAY FOR DEATH (85), DEEP
SPACE (87), BLOODSPORT (88), and AMERICAN NINJA V (93). He was a reg-
ular on WONDER WOMAN and acted on I SPY, LAND OF THE GIANTS and
many other shows. He died in a car crash in CA.

AYRES CAMPOS (80) from Brazil, starred on the kids TV show CAPITOL 7
and was in CURUCU, BEAST OF THE AMAZON (56) and LOVE SLAVES OF THE
AMAZON (57).

ROBERT CANTON (65) from Worcester, Mass. directed the comedies ORGY
GIRLS '69 (68) and THE GOOD, THE BAD, AND THE BEAUTIFUL (70), both
with Alan Garfield.

ART (Arthur William Matthew) **CARNEY** (85), from Mount Vernon, NY, was
a comic singer with The Horace Heidt band and appeared with them in POT
O' GOLD (41). His radio career (March of Time, Gangbusters, Land
Of The Lost...) was interrupted by WWII infantry service (he had a
limp due to a wound suffered during the Normandy invasion). He
moved to TV on shows hosted by Morey Amsterdam and Henry
Morgan, then became famous as Brooklyn "underground sanitation
expert" Ed Norton on THE HONEYMOONERS on/off from 1950 - 70.
Some movie credits were THE YELLOW ROLLS ROYCE (64), HARRY
AND TONTO (74) which he received an Oscar for, DEATH SCREAM
(75), RAVAGERS (79), ROADIE (80), ST. HELENS (81),
FIRESTARTER (84), and THE LAST ACTION HERO (93). TV credits
include Harvey and Peter And The Wolf, SUSPENSE, CLIMAX,
HITCHCOCK, TWILIGHT ZONE, and BATMAN. He received seven
Emmys, was the original Felix Unger in The Odd Couple on Broadway, and
inspired the character of Barney Rubble.



Art Carney

ROSEY NIX CARTER (45) was a daughter of June Carter (and stepdaughter
of Johnny Cash) and had been married to musician/producer Don Nix. She
and bluegrass fiddle player Jimmy Campbell were both found dead in a car in
Fredonia, TN on Oct. 24. Drug paraphernalia was found but they died from
asphyxiation. They had been recording an album. Sister Carlene Carter was
arrested in '91 for heroin possession.

LYNN CARTWRIGHT (Danielle Carver) (76) was in BLACK PATCH (57),
QUEEN OF OUTER SPACE and CRY BABY KILLER (both 58), GIRLS ON THE
BEACH (65), THE WASP WOMAN (60), THE RIBALD TALES OF ROBIN HOOD
and ALL THE LOVING COUPLES (both 69), CLASS OF '74, SOMETHING EVIL,
and WHERE DOES IT HURT? (all 72), THE LUCIFER COMPLEX, SON OF
HITLER, and THE SENIORS (all 78), THE GARBAGE PAIL KIDS MOVIE (87),
and A LEAGUE OF THEIR OWN (92) as the older version of the Geena Davis
character. Leo Gordon, her husband from '50 to his death in '00, wrote and/or
co-starred in many of the movies she was in.

JOHNNY CASH (71), from Kingsland, Ark., recorded over 1,500 songs, sold
more than 50 million records, and won 11 Grammy Awards. Cash was in the
Air Force in Germany during the Korean War. In '54 he married Vivian Libreto
and formed The Tennessee Three, recording for Sun (56 - 58), then Columbia.
He starred as a psycho killer in FIVE MINUTES TO LIVE (61), later aka DOOR
TO DOOR MANIAC. He was arrested in El Paso in '64 for pills and nearly died
from drinking after his divorce in '67. In '68 he married June Carter and found

Jesus, then in '69 had his biggest crossover hit ("A Boy Named Sue" #2),
recorded with Dylan, released JOHNNY CASH, THE MAN, HIS WORLD, HIS
MUSIC, and began hosting THE JOHNNY CASH SHOW (69-71). He later starred
in A GUNFIGHT (71), THE GOSPEL ROAD (73), and TV movies. Cash was also
in HOOTENANNY HOOT (63), THE ROAD TO NASHVILLE (65), FESTIVAL (67),
THE NASHVILLE SOUND (70), and THE OTHER SIDE OF NASHVILLE (83). He
later recorded for Mercury and Def America, having his last hit (and video) with
a Trent Reznor song. He was elected to the Country Music Hall of Fame in '80
and the Rock and Roll Hall in '92. Cash also recorded with The Survivors (Jerry
Lee Lewis and Carl Perkins) and The Highwaymen (Waylon, Willie and
Kristofferson). Other relatives with hits were his brother Tommy and his daugh-
ter Rosanne. Cash died less than four months after his wife (see last issue).

WAH MING CHANG (86), from Honolulu, Hawaii, was the youngest mem-
ber of Disney's Effects and Model Department in '39, was head of George Pal's
model department (where he worked on Puppetoon shorts) and formed
Projects Unlimited with Gene Warren Sr. and Tim Baar. He designed props, cos-
tumes or models and/or did animation and other FX for CAT WOMEN OF THE
MOON (53), THE KING AND I (56), KRONOS AND THE MONSTER FROM
GREEN HELL (both 57), tom thumb (58), THE TIME MACHINE,
DINOSAURUS, SPARTACUS, and CAN - CAN (all 60), MASTER OF THE WORLD
(61), THE WONDERFUL WORLD OF THE BROTHERS GRIMM and JOURNEY
TO THE SEVENTH PLANET (both 62), CLEOPATRA (63), THE SEVEN FACES OF
DR. LAO (64), and THE PLANET OF THE APES, THE POWER and VOYAGE TO
THE PLANET OF PREHISTORIC WOMEN (all 68). TV credits include THE
OUTER LIMITS, STAR TREK, LAND OF THE LOST and Pillsbury Doughboy
commercials.

ARTHUR CONLEY (Lee Roberts) (57), from Atlanta, was the leader of Arthur
and the Corvets, then had five solo top 40 R+B hits on Atco. "Sweet Soul
Music," co-written with Otis Redding, went to #2 on the pop charts in
'67. The next year he recorded with the all star Soul Clan. In the 70s,
he moved to Holland where he performed and ran a record label.
Conley died of cancer at his home in Ruurlo.

LAWRENCE COOK (68), from NYC, was in COTTON COMES TO
HARLEM (70), THE MAN and TROUBLE MAN (both 72), LORD
SHANGO (75) as Jabbo, COLORS (88), POSSE (93), and many TV
shows.

JEANNE CRAIN (78) from Barstow, CA, was Miss Long Beach 1941,
then was signed to Fox where her singing voice was always dubbed in
musicals. She was in THE GANG'S ALL HERE (43) and LEAVE HER
TO HEAVEN (45), and was Oscar nominated for starring as the mixed race
PINKY (49). Some other roles were in CHEAPER BY THE DOZEN (50), DAN-
GEROUS CROSSING (53), IN THE JUNGLE (54), THE JOKER IS WILD (57),
QUEEN OF THE NILE (61), TWENTY PLUS TWO, PONTIUS PILATE and DAG-
GERS OF BLOOD (all 62), HOT RODS TO HELL (67), THE NIGHT GOD
SCREAMED (71), and SKYJACKED (72). Some TV credits were RIVERBOAT,
BURKE'S LAW and THE NAME OF THE GAME. She had seven children with for-
mer actor husband Paul Brooks (Brinkman).

PADDY (Patrick) **CREAN** (93), from England, was a fencing master and fight
director for British theatre and movies including THE MASTER OF BAL-
LANTREE (53), THE WARRIORS (55), and SWORD OF SHERWOOD FOREST
(60). He often doubled for Errol Flynn and Stewart Granger.

FRANCIS CREIGHTON (Falotico) (48) directed, wrote and acted in MALIBU
BEACH VAMPIRES (91).

GUIDO CREPAX (70), from Milan, Italy, was a master of erotic and S+M
themed illustration who created the reporter Valentina in '65. BABA YAGA (73)
and VALENTINA (85) were based on his comic strips.

PHILIP CROSBY (69), from L.A., CA, was the last surviving son of Bing
Crosby and his first wife Dixie Lee (who died in 52). Younger brother Lindsay
(Bing's favorite) shot himself after watching WHITE CHRISTMAS on TV in '89
and Phillip's twin Dennis (father of actress Denise Crosby from STAR TREK
TNG) shot himself in '91. Oldest brother Gary (who wrote the book Going My
Way) died of cancer in '95. The brothers all appeared in STAR SPANGLED
RHYTHM (42) and DUFFY'S TAVERN and OUT OF THIS WORLD (both 45),

were often on their father's radio and TV shows (including THE HOLLYWOOD PALACE), made records, and had a Crosby Boys nightclub act. All had serious drinking problems, as did their mother. The younger three were in SERGEANTS THREE (62) and ROBIN AND THE SEVEN HOODS (64) and Phil was also in Sinatra's NONE BUT THE BRAVE (65). Bing died a billionaire in '77, leaving his fortune to his second family with Kathryn Grant, including Mary Crosby from DALLAS. Bing had a trust fund set up for his first four sons but it didn't pay them penny until they reached 65. Phil, the only one to live that long, had at least four wives (all Vegas showgirls) and four children. For years he lived alone in a small apartment.

RONNIE DAWSON (64), from Waxahachie, TX, was a rockabilly singer nicknamed The Blonde Bomber who appeared on AMERICAN BANDSTAND and had late 50s regional hits including "Action Packed," "Rockin' Bones," and "Red Hot Mama." He then recorded R+B for Columbia as Snake Monroe or Commonwealth Jones and joined the Light Crust Doughboys western swing band. In the 60s he played drums on "Hey! Baby" by Bruce Channel and "Hey Paula" by Paul and Paula, and was part of The Levee Singers folk group who appeared on HOOTENANNY and other TV shows. He led the country rock band Steelrail in the 70s and recorded commercial jingles for pancakes, pizza, and beer. 80s comp LPs led to new Dawson LPs, rockabilly festivals, his songs on movie soundtracks, and CONAN O'BRIEN appearances. He had cancer.

BILL DEAL (59), from Virginia Beach, VA, was singer/organist of Bill Deal & the Rhondels who hit the top 40 with "May I," "I've Been Hurt," and "What Kind Of Fool," all in '69 on Heritage. He died from a heart attack.

ED DEVEREAUX (78), from Sydney, Australia, was in five Carry On movies, THE SAVAGE INNOCENTS (59), MAN IN THE MOON (60), SING AND SWING (63), BARRY MCKENZIE HOLDS HIS OWN (74), TO THE DEVIL A DAUGHTER (76), GOLDENEYE (89), and I BOUGHT A VAMPIRE MOTORCYCLE (90), and many TV shows.

FERNANDO DI LEO (71), from San Ferdinando di Puglia, Italy, was assistant director and an uncredited writer of Leone's FISTFUL OF DOLLARS (64) and FOR A FEW DOLLARS MORE (65). He wrote KISS KISS BANG BANG and NAVAJO JOE (both 66), JOHNNY YUMA (67), BEYOND THE LAW and THE RUTHLESS FOUR (both 68) and other westerns. He directed and wrote SLAUGHTER HOTEL (71), MANHUNT (72), THE BOSS (73), LOADED GUNS (74), MISTER SCARFACE (76), THE VIOLENT BREED (84), DEATH COMMANDOS (85) and others.

ELLEN DREW (Esther Loretta Ray), (89), from Kansas city, Missouri, was signed to Paramount and was in THE BIG BROADCAST OF 1937 (36), MURDER GOES TO COLLEGE (37), BLUEBEARD'S EIGHTH WIFE and THE BUCKCANEER (both 38), THE GRACIE ALLEN MURDER CASE (39), BUCK BENNY RIDES AGAIN and WOMEN WITHOUT NAMES (both 40), THE MONSTER AND THE GIRL and THE MAD DOCTOR (both 41), MY FAVORITE SPY (42), ISLE OF THE DEAD (45), CRIME DOCTOR'S MANHUNT (46), JOHNNY O'CLOCK (47), BARON OF ARIZONA (50), and OUTLAW'S GUN (57). Some TV roles were in SCIENCE FICTION THEATER, THE MILLIONAIRE and PERRY MASON. Writer producer Sy Bartlett was one of her six husbands.

DAVE DUDLEY (Pedruska) (75), from Spencer, WI, had 41 country chart singles from '61 to '80, and recorded over 70 LPs on Starday and Mercury. He performed his #2 classic "Six Days On The Road" (63) in MUSIC CITY U.S.A. (66) and followed it with other truck driver hits, "What We're Fighting For" (65), "Viet Nam Blues" (66) and "The Pool Shark" (#1 in '70), most written with his wife.

AL EBEN (88) from Phil, PA, was in CITIZEN KANE (41), WHITE PONGO (45), THE LADY FROM SHANGHAI and BODY AND SOUL (both 47), CITY ACROSS THE RIVER (49), THE HARLEM GLOBETROTTERS (51), HOLD THAT LINE (52), THE BIG HEAT (53), and CORKY ROMANO (01). He also acted on many TV shows.

JACK ELAM (84), from Miami, AZ, was a show business accountant when he first acted in SHE SHOULD SAID NO! aka WILD WEED (49). He went on to play bad guy character roles in THE SUNDOWNERS (50), RAWHIDE (51), RANCHO NOTORIOUS, HIGH NOON, and KANSAS CITY CONFIDENTIAL (all 52),

PRINCESS OF THE NILE and VERA CRUZ (both 54), KISS ME DEADLY, TARZAN'S HIDDEN JUNGLE, and CATTLE QUEEN OF MONTANA (all 55), PARDNERS (56), GUNFIGHT AT THE O.K. CORRAL and BABY FACE NELSON (57), and THE GIRL IN LOVERS LANE (59) as a psycho killer. Some later roles (often comic) were in 4 FOR TEXAS (63), ONCE UPON A TIME IN THE WEST (68), HANNIE CAULDER (71), PAT GARRETT... (73), A KNIFE FOR THE LADIES (74), CREATURE FROM BLACK LAKE (76), THE NORSEMAN (78), THE VILLAIN (79), CANNONBALL RUN (81), THE AURORA ENCOUNTER (86), HAWKEN'S BREED (87), THE GIANT OF THUNDER MOUNTAIN (91), and SHADOW FORCE (93). Some TV credits were GUNSMOKE (at least 24 episodes), THE REBEL, TWILIGHT ZONE, THE UNTOUCHABLES, F TROOP, TARZAN, KUNG FU, and STRUCK BY LIGHTNING (79) as the Frankenstein monster. The 6'2" actor lost the sight in his left eye during a childhood fight.

STANLEY FAFARA (54) played Whitey on LEAVE IT TO BEAVER, was Hansel in THE WONDERFUL WORLD OF THE BROTHERS GRIMM (62), and acted on a few TV westerns. In the early 80s, he served time for breaking into CA pharmacies for drugs. He later was in rehab and sold drugs. He died from hepatitis C in Portland.

(Eugenia) **JINX FALKEN**(BURG) (84), from Barcelona, Spain, was raised in Chile. She was in several Spanish language features and had small roles in STRIKE ME PINK (36), NOTHING SACRED (37), and others in Hollywood. She became a top model and was in SONG OF THE BUCKAROO (38) with Tex Ritter, THE LONE RANGER RIDES AGAIN serial (39), TWO LATINS FROM MANHATTAN (42), COVER GIRL (44), and others. She and her rodeo star husband Tex McCrary co-hosted their own radio, then early TV talk shows and she narrated THE BLACKBOARD JUNGLE (55) trailer. She died shortly after McCrary who died in July, '03.

DOROTHY FAY (Ritter) (88), from Prescott, AZ, was in THE GREEN ARCHER serial (40) and Columbia and Monogram B westerns with Tex Ritter, Buck Jones, and Wild Bill Elliot. She retired after she married Ritter (who died in 74). She died less than two months after their son John.

JERRY FLECK (55), from Chicago, was assistant director of THE LINCOLN CONSPIRACY (77) and other Sunn Classics movies, BEETLEJUICE and HALLOWEEN 4 (both 88), EDWARD SCISSORHANDS (90), for TV shows (including STAR TREK: NTG), and five Star Trek movies.



Johnny Cash

JOEY FORGIONE was the drummer of the Philly area Soul Survivors, who made it to #4 (#3 R+B charts) with "Expressway To Your Heart," produced by Gamble and Huff in '67. Their lone LP was on Crimson. He died of a heart attack on Oct. 20 after playing a show with Leslie West and the reformed Vagrants.

MARJORIE FOWLER (83) from L.A., edited THE WOMAN IN THE WINDOW (45), MR. PEABODY AND THE MERMAID (48), MAN IN THE ATTIC (53), THREE FACES OF EVE (57), ELMER GANTRY (60), DOCTOR DOOLITTLE (67), THE STRAW BERRY STATEMENT (70), and CONQUEST OF THE PLANET OF THE APES (72). Her TV credits include SKY KING and CHINA SMITH. Her father was director Nunnally Johnson and she was married to director Gene Fowler Jr.

KEN GAMPU (74), from South Africa, was the major black actor in Apartheid government sponsored movies, including DINGAKA (65), Cornel Wilde's THE NAKED PREY (66) as the main tribesman, AFRICAN RAGE (76), KING SOLOMON'S TREASURE (77), SLAVERS and THE WILD GEESE (both 78), ZULU DAWN and GAME FOR VULTURES (both 79), THE GODS MUST BE CRAZY and SOUL PATROL (both 80), KILL AND KILL AGAIN (81), CLAWS (82), CITY OF BLOOD (83), KING SOLOMON'S MINES (85), JAKE SPEED (86), ACT OF PIRACY (88), AMERICAN NINJA 4 (91), and LETHAL NINJA (93). THE AIR UP THERE and CYBORG COP 2 (both 94) and the RHODES mini series (98) were made after sanctions were lifted.

RONNIE GAYLORD (Ronald Fredianelli) (73), from Detroit, was one third of the Mercury label trio The Gaylords who had 10 top 40 pop hits in the early 50s. Two members (Gaylord And Holiday) then became a Vegas act. His son Anthony, is guitarist for Third Eye Blind.

WALLY GEORGE (Walter George Peach) (72), from Oakland, CA, produced former Republican L.A. mayor Sam Yorty's TV talk show. One of the writers was Ed Wood Jr. George later hosted the Orange County, CA HOT SEAT show which was syndicated in '85. Like Joe Pyne, Morton Downey Jr., and Bill O'Reilly, he had assorted "liberals, perverts and left-wing lunatics" on so he could insult and yell at them ("You're outta here!"). His guests were exposed as frequently being actors though. George was in GRUNT! THE WRESTLING MOVIE (85), NIGHTMARE ON ELM ST. 5 (89), CLUB FED and REPOSSESSED (both 90), and SQUANDERERS (96). He was estranged from his actress daughter Rebecca DeMornay. His last public appearance was supporting Schwarzenegger for governor. He had cancer.

BRIAN GIBSON (59), from England, directed BREAKING GLASS (80), POLTERGEIST II (86), THE JOSEPHINE BAKER STORY (91), WHAT'S LOVE GOT TO DO WITH IT (93), THE JUROR (96), and STILL CRAZY (98). He had cancer.

DON (Donald Eugene) **GIBSON** (75), from Shelby, N.C., made the country charts 82 times from '56 to '80 on MGM, RCA, Hickory, and Curb. His first and biggest hits were "Sweet Dreams," "Oh Lonesome Me" (also a #7 pop hit), and "I Can't Stop Loving You." Those standards and others he wrote have been recorded by more than 700 artists, including Ray Charles, Patsy Cline, Presley, Sinatra, Neil Young, Van Morrison, and Marilyn Manson. Gibson was in COUNTRY MUSIC ON BROADWAY (64), COUNTRY MUSIC HOEDOWN (67), and FROM NASHVILLE WITH MUSIC (69), and appeared on AMERICAN BANDSTAND (58) and MIDNIGHT SPECIAL. The second grade drop out was inducted into the Country Music Hall of Fame in '01.

EDWIN GILLETTE (94) was the cinematographer who invented the Synco-Vox device used to produce the "talking lips" in CLUTCH CARGO cartoons and on CONAN O'BRIEN.

PAMELA GORDON (66), from Pittsburgh, was in FRANCES (82), WEIRD SCIENCE (82), POLTERGEIST 2 (86), THE ROAD KILLERS and BLOODSTONE: SUBSPECIES 2 (both 94), MY FAVORITE MARTIAN and DEADTIME (both 99), CHUCK AND BUCK (00), and was on many TV shows.

CHARLES RANDOLPH GREEN (90), from NYC, worked for Capitol Records for many years where he arranged Nat Cole's "Christmas Song," (46). He also wrote Phil Harris' "The Thing" (50), and made it to #13 with "Quentin's Theme" from DARK SHADOWS in '69. He was married to big band singer Betty Johnson.

ROBERT GUENETTE (68), from Holyoke, Mass, produced, directed and wrote THE MYSTERIOUS MONSTERS (75), THE AMAZING WORLD OF PSYCHIC PHENOMENA (77), THE MAN WHO SAW TOMORROW (80), and docs. about George Lucas movies and Warner Brothers.

JOHN GUENNIN (64), from Hawaii, was a drummer, producer and arranger, who worked with Ella, Monk, Sinatra, Zappa, the Byrds, Lou Rawls and Linda Ronstadt. As a member of Tom Scott's L.A. Express he toured and recorded with Joni Mitchell.

CLAIRE HAGEN (Polanski) from Woodland Hills, CA, was a model who was in movies with her husband Ross Hagen including FIVE THE HARD WAY (67), ANGEL'S WILD WOMEN (72), WONDER WOMEN (73), B.O.R.N. (89), BIKINI DRIVE-IN (95), and INVISIBLE DAD (97). She had cancer.

UTA HAGEN (84), from Gottingen, Germany, but raised in Madison, WI, was a major award winning serious Broadway actress (Shakespeare, Shaw, Odets, Tennessee Williams...) who was blacklisted in the 50s. She worked as an acting teacher and was in THE OTHER (72), THE BOYS FROM BRAZIL (78), and REVERSAL OF FORTUNE (90). Her first husband was Jose Ferrer.

MARK HANNA (86) acted in movies from '52 to '55 when he played the same character in 5 AGAINST THE HOUSE and CHICAGO SYNDICATE. After breaking a leg while acting, he wrote the screenplays for GUNSLINGER (56), NOT OF THIS EARTH which Roger Corman remade twice, THE AMAZING COLOSSAL MAN, THE UNDEAD, THE FLESH AND THE SPUR, and NAKED PARADISE (all 57), JET ATTACK (58), ATTACK OF THE 50 FT. WOMAN (58 and 93), RAYMIE (60), REBELLION IN CUBA (61), SLAUGHTER (72), THE GATLING GUN (73),

and STAR PORTAL (98).

CHARLES HARRIS (87) was a jazz bassist with Nat King Cole from '51 to '64. He was on THE NAT KING COLE SHOW (56-7) and played on many hits including "Mona Lisa," "Unforgettable," and "Ramblin' Rose."

(Homer) **RAY HARRIS** (76) from Mantachie, Miss., recorded the rockabilly singles "Come On Little Mama" and "Greenback Dollar" for Sun. He then co-founded Hi Records in '57. Hi's hit makers were The Bill Black Combo and Ace Cannon and later, Al Green.

EDMUND HARTMANN (92), from St. Louis, Missouri, wrote the stories or screenplays for THE BIG NOISE (36), CHINA PASSAGE (37), THE LAST WARNING (39), BLACK FRIDAY and ENEMY AGENT (both 40), TIME OUT FOR RHYTHM (41), SHERLOCK HOLMES AND THE SECRET WEAPON (42), GHOST CATCHERS (which he produced), THE SCARLET CLAW, and ALI BABA AND THE FORTY THIEVES (all 44), SUDAN (45), FACE OF MARBLE (46), MY FAVORITE SPY and THE CADDY (both 51), CASANOVA'S BIG NIGHT (54), THE SWORD OF ALI BABA (65), THE SHAKIEST GUN IN THE WEST (68) and other Abbott And Costello and Bob Hope movies. He later created and produced MY THREE SONS and write for FAMILY AFFAIR and other sitcoms.

BOBBY (Robert Lee) **HATFIELD** (63) from Beaver Dam, WI, began singing tenor with baritone Bill Medley as The Paramours in '62. Renamed The Righteous Brothers, they recorded R+B covers and first charted with Medley's "Little Latin Lupe Lu." 18 of their singles charted from '63 to '67 on Moonglow, and Philles, then Verve. Phil Spector produced the 3 min, 50 sec. "You've Lost That Lovin' Feelin'" (#1) and Hatfield alone singing "Unchained Melody" (#4), originally a B side. "You're My Soul And Inspiration" was also #1. These were big hits overseas and on R+B stations too. In '65 they had 6 (!) LPs on the charts. When Medley went solo (68-74) he was replaced by Jimmy Walker of The Knickerbockers. After he returned "Rock And Roll Heaven" went to #4. Two competing versions of "Unchained" charted in '90 after being used in GHOST. The "Brothers" sang in BEACH BALL and A SWINGIN' SUMMER (both 65), were semi-regulars on SHINDIG, and appeared on HULLABALOO, AMERICAN BANDSTAND, WHERE THE ACTION IS, ED SULLIVAN and other shows. They were inducted into the Rock And Roll Hall Of Fame in '03, and continued to tour. "The Blonde Bomber" was found dead in a Kalamazoo, MI hotel room a half hour before show time.



David Hemmings

ROGER HAYES (Talib Muhammed) (61), from Harlem, was a member of the Schoolboys, whose "Shirley"/"Please Say You Want Me" was a two sided '57 Okeh label R+B hit. The former boy tenor served 30 years on a murder charge. The other Schoolboys all died young.

FAY HELM (94) from Bakersfield, CA, was in FURY and SAN FRANCISCO (both 36), HOLLYWOOD CALYCADE (39), several BLONDIE movies, ABE LINCOLN IN ILLINOIS (40), THE WOLF MAN (41), CAPTIVE WILD WOMAN and CALLING DR. DEATH (both 43), LADY IN THE DARK and PHANTOM LADY (both 44), ONE BODY TOO MANY (44), SON OF LASSIE and THE FALCON IN SAN FRANCISCO (both 45), and THE LOCKET (46).

DAVID (Leslie Edwards) **HEMMINGS** (62) from Guildford, Surrey, England, was a child opera singer then a teen actor who became a star in Antonioni's BLOW UP (66). Some early roles were in SOME PEOPLE and PLAY IT COOL (both 62), LIVE IT UP (63), and THE SYSTEM and BE MY GUEST (both 64). He went on to EYE OF THE DEVIL and CAMELOT (both 67), BARBARELLA (68), ALFRED THE GREAT (69), FRAGMENT OF FEAR (70), THE LOVE MACHINE (71), VOICES (73), JUGGERNAUT and BEYOND EROTICA (both 74), DEEP RED (75), THE SQUEEZE (77), CROSSED SWORDS (78), MURDER BY DECREE and THIRST (both 79), HARLEQUIN (80), DR. JEKYLL... (81), THE TURN OF THE SCREW (90), GLADIATOR (00), SPY GAME (01), GANGS OF NEW YORK (02), and THE LEAGUE OF EXTRAORDINARY GENTLEMEN (03). Directing credits include JUST A GIGOLO (79) and SURVIVOR (81), and episodes of THE A-TEAM, WEREWOLF, and QUANTUM LEAP and he produced STRANGE BEHAVIOR and ESCAPE 2000 (both 81). Some TV roles were on OUT OF THIS WORLD, TALES FROM THE CRYPT, and KUNG FU: TLC. The former boy soprano recorded the David Hemmings Happens LP (67) with The Byrds

and was an artist. Nolan Hemmings, his son with his second wife Gayle Hunnicut, was in *PUMP UP THE VOLUME* (90). Hemmings, who was married four times, had a heart attack on a Romanian film set.

ALBERT HENDERSON (88) was a regular on *CAR 54*, *WHERE ARE YOU?*, and was in *COOGAN'S BLUFF* (68), *GREASER'S PALACE* (72), *SERPICO* (73), *BARFLY* (87), *TRANCERS II* (91), and others.

ROSE HILL (89), from London, was a stage and TV actress in movies including *A SHOT IN THE DARK* (64), *EVERY HOME SHOULD HAVE ONE* (70), *TIFFANY JONES* (73), and *HOUSE OF WHIPCORD* (74). She was Fanny on *ALLO ALLO*.

EARL HINDMAN (61), from Brisbee, AZ, was in *WHO KILLED MARY WHAT'S 'ER NAME?* (71), *THE PARALLAX VIEW*, *THE TAKING OF PELHAM 1-2-3* and *SHOOT IT BLACK, SHOUT IT BLUE* (all 74), *GREASED LIGHTNING* (77), and *SILVERADO* (85), was a regular on *RYAN'S HOPE* and *HOME IMPROVEMENT* as Wilson the neighbor, and did commercial voiceovers. He had cancer.

GREGORY HINES (57), from NYC, was a tap dancer with Hines, Hines (older brother Maurice) and Dad for 24 years. He became a Tony winning stage actor, in movies including *WOLFEN* and *HISTORY OF THE WORLD Pt. 1* (both 81), *DEAL OF THE CENTURY* (83), *THE COTTON CLUB* (84), *RUNNING SCARED* (86), *OFF LIMITS* (88), *TAP* (89), *EVE OF DESTRUCTION* and *A RAGE IN HARLEM* (both 91), *DEAD AIR* (94), *MAD DOG TIME* (96), and *BOJANGLES* (01). He also acted on TV shows and directed. His mother was Portuguese. Hines died Aug. 9.

(Jesse) **BOYCE HOLLEMAN** (79), from Wiggins, Miss., was a five term D.A. for the Mississippi Gulf Coast, who became a stage actor and was in movies including *THE BEAST WITHIN* (82), *STONE COLD* (91), and *A SIMPLE TWIST OF FATE* (94). He was awarded a Purple Heart for WWII Navy service.

DAVID (Jack) HOLT (76), from Jacksonville, FL, was a child actor in *SHOCK* and *CAT'S PAW* (both 34), *THE BIG BROADCAST OF 1936* and *THE LAST DAYS OF POMPEII* (both 35), *THE BIG BROADCAST OF 1937* (36), *ADVENTURES OF TOM SAWYER* (38), as Sydney, *BEAU GESTE* (39), *RECKLESS AGE* and *HENRY ALDRICH, BOY SCOUT* (both 44), and *COURAGE OF LASSIE* and *HOT CARGO* (both 46). Holt, who Paramount Pictures once promoted as the "male Shirley Temple," was also in *DEVIL'S WEED* aka *SHE SHOULDA SAID NO!* (49). He later wrote music and hosted the *AMERICAN MUSIC SHOP* show.

VICTORIA HORNE (OAKIE) (91), from NYC, was in *THE SCARLET CLAW*, *MURDER IN THE BLUE ROOM*, and *THE PHANTOM LADY* (all 44), *THAT'S THE SPIRIT*, *THE UNSEEN*, and *SECRET AGENT X-9* (all 45), *THE GHOST AND MRS. MUIR* and *FOREVER AMBER* (both 47), *THE SNAKE PIT* (48), *THE LIFE OF RILEY* (49), *ABBOTT AND COSTELLO MEET THE KILLER* (49), *HARVEY* (50), *CUBAN FIREBALL* (51), and *SCANDAL SHEET* (52). She then married actor Jack Oakie and retired. He died in '78.

JOY N. HOUCK JR. (61) from New Orleans, executive produced 50s westerns for his father Joy N. Houck Sr. who made Lash Larue westerns, owned about 200 Southern movie theatres and ran Howco (several Roger Corman movies, *THE BRAIN FROM PLANET AROUS* - 57...). Houck Jr. directed and wrote *WOMEN AND BLOODY TERROR* and *NIGHT OF BLOODY HORROR* (both 69), directed *NIGHT OF THE STRANGLER* (72) and *CREATURE FROM BLACK LAKE* (76) which he also starred in, was P/D/S of *THE BRAIN MACHINE* (77), wrote *SOGGY BOTTOM USA* (80), and produced *BOGGY CREEK 2* (85). He also acted in *BOOTLEGGERS* (74), *THE SHADOW OF THE CHIKARA* (77), *TIGHTROPE* (84) and others.

LARRY HOVIS (67), from Wapato, WA, sang with The Mascots, a quartet signed to Capitol, acted on Broadway and did standup comedy. He played a private on *GOMER PYLE*, Sgt. Carter on *HOGAN'S HEROES*, and was a regular on *LAUGH-IN* which he wrote for. He also wrote *OUT OF SIGHT* (66) and later produced TV game shows. Hovis, who had cancer, was born on a Yakima Indian reservation.

(Carl) **CORK HUBBERT** (51), from Portland, OR, was a 4'7" actor in

WHERE THE BUFFALO ROAM (80), *UNDER THE RAINBOW* and *CAVEMAN* (both 81), *NOT FOR PUBLICATION* (84), *LEGEND* (85), *NIGHTFORCE* (87), *SINBAD OF THE SEVEN SEAS* (89), *THE SANTA TRAP* (02) and *KNEE HIGH P.I.* (03). TV credits include *THE CHARMINGS*, *TWILIGHT ZONE*, *SABRINA*, *CHARMED* and *THE DREW CAREY SHOW*. He had diabetes.

(Greig) **CHUBBY JACKSON** (84) was a jazz bass player with Woody Herman's Herd big band of the early 40s. They had many hits on Decca and their theme was "Woodchoppers Ball." In the 50s Jackson hosted the children's TV show *CHUBBY'S RASCALS* in NYC and Chicago showing Little Rascals shorts.

DONALD G. JACKSON (60), from Tremont, Mississippi, co-directed *THE DEMON LOVER* (76) in Jackson, Michigan, and later moved to Hollywood where he made *ROLLER BLADE* (84), *HELL COMES TO FROGTOWN* (87), and a long series of unscripted low budget "Zen" movies which he was P/D/S/cine/editor of. Jackson, whose whole story was told in PV #36, had leukemia.

TONY JACKSON (63), from Liverpool, England, was the original lead singer and bassist of The Searchers from '61 to '64. The Searchers, like the Beatles, did R+B covers, played at The Casbah, The Cavern, and in Hamburg before becoming international hit makers, and were on several labels at once (Kapp, Liberty and Mercury) in America. Jackson was featured on "Ain't That Just Like Me," "Sweets For My Sweet," and "Sugar And Spice," and can be seen in *SATURDAY NIGHT OUT* (63). He quit just as they made the American charts and formed Tony Jackson and The Vibrations (four singles on Pye). Jackson later led one of several rival oldies circuit versions of The Searchers. In '96 he was convicted of "threatening behavior" with an air pistol and spent 18 months in prison. He had cirrhosis of the liver.

MARSHALL JAMISON (85), from Boston, produced and directed *THAT WAS THE WEEK THAT WAS* (64/5), the first network TV political satire show.

MATHEW JAY (24), from England, recorded his debut LP *Draw* in '01 and opened shows for Dido, Starsailor and Stereophonics. On Sept. 24 he jumped from a seventh-story window in Nottingham.

GORDON JUMP (71) from Dayton, Ohio, was a clown host on a Topeka, KS TV kids show, and later was in *CONQUEST OF THE PLANET OF THE APES* and *TROUBLE MAN* (both 72), *SYBIL* (76),

THE FURY and *SKATEBOARD* (both 78), and *HONEYMOON ACADEMY* (90). He acted on many TV shows including *SOAP*, and was the station manager in WKRP IN CINCINNATI. Jump later replaced Jesse White (from Akron, Ohio) as the Maytag TV commercial repairman.

MICHAEL KAMEN (55), from NYC, was the leader and singer of The New York Rock Ensemble. They recorded five LPs for Atco and Columbia and did their "Gravedigger" necrophilia song in *ZACHARIAH* (70). He went on to be a Grammy winning and Oscar nominated soundtrack composer and conductor whose many credits include *STUNTS* (77), *POLYESTER* (81), *PINK FLOYD: THE WALL* and *VENOM* (both 82), *THE DEAD ZONE* (83), *BRAZIL* and *LIFE-FORCE* (both 85), *HIGHLANDER* (86), *ACTION JACKSON* (88), *THE ADVENTURES OF BARON MUNCHAUSEN* (88), *LICENSE TO KILL* (89), *THE KRAYS* (90), *HUDSON HAWK* (91), *LAST ACTION HERO* (93), *EVENT HORIZON* (97), *FEAR AND LOATHING IN LAS VEGAS* (98), *THE IRON GIANT* (99), *X-MEN* (00), the *DIE HARD* and *LETHAL WEAPON* movies and the *TALES FROM THE CRYPT* show. He also worked with David Bowie (Diamond Dogs tour), Pink Floyd, The Who, Clapton, and Metallica. Kamen, who lived in London, had M.S.

ALEXIS KANNER (Henry Locas) (61), from Bagneres du Luchon, France, produced, directed, wrote, edited, and acted in *MAHONEY'S LAST STAND* (72) and *KINGS AND DESPERATE MEN* (81). He acted on *THE PRISONER* several times and in *GOODBYE GEMINI* (70), *INVASION UFO* (72), *NIGHTFALL* (88) and others. His family escaped from the Nazis and settled in Montreal.

ELIA KAZAN (Elias Kazanjoglou) (94), from Constantinople, Greece, was a novelist, an actor in several Warners films, a Broadway director, and co-founded the Actors Studio in '48. He directed *A TREE GROWS IN BROOKLYN* (45), *BOOMERANG* and *GENTLEMAN'S AGREEMENT* (both 47), *PINKY* (49), and *PANIC IN THE STREETS* (50). *A STREETCAR NAMED DESIRE* (51), *VIVA ZAP-*



Bob Keeshan

ATA (52), and ON THE WATERFRONT (54) all starred Brando. After MAN ON A TIGHTROPE (53), he also produced his own controversial films: EAST OF EDEN (55), BABY DOLL (56), A FACE IN THE CROWD (57), WILD RIVER (60), and SPLENDOR IN THE GRASS (61). THE LAST TYCOON (76) was his last major feature. He received two best director Oscars but when Kazan received an honorary Oscar there were protests because he had cooperated with HUAC in '52. His second of three wives was actress Barbara Loden. His son is screenwriter director Nicholas Kazan.

LEE KATZ (89), from Indianapolis, IN, was an assistant director of MYSTERY OF THE WAX MUSEUM (33), STRANGE ALIBI (41), CASABLANCA (42) and others, and a writer of WATERFRONT and THE RETURN OF DR. X (both 39), and BRITISH INTELLIGENCE (40). He then worked as a production manager for John Huston and an associate producer of THE VIKINGS (58), THE SCENE OF MYSTERY (60) and others.

BOB (Robert James) **KEESHAN** (76), from Lynbrook, Long Island, was a former Marine who played Clarabell The Clown on HOWDY DOODY from '47 to '53, hosted two local NYC kid shows, then became CAPTAIN KANGAROO. His popular kid friendly show (with Mr. Green Jeans, Tom Terrific, Mr. Mouse, Bunny Rabbit, and The Banana Man) ran six mornings a week on CBS from 1955 to '82, was cancelled in '85 then was on PBS until '93. He testified in Congress as an advocate for better children's TV and kept commercials endorsements off his show. Keeshan was also in THE STUPIDS (96).

ROBBIE KING (56), from Vancouver, CA, was keyboardist for the interracial R&B group Bobby Taylor & The Vancouvers. Tommy Chong was a guitarist. "Does Your Mama Know About Me" went to #29 and there were two other Gordy chart singles, all in '68. King was a founding member of Skylark and later arranged Terry Jacks' "Seasons In the Sun" and hits for Olivia Newton-John. He had cancer.

DAVID KING-WOOD (89), from Persia, was in MEN OF SHERRWOOD FOREST (54), THE CREEPING UNKNOWN (55), and JAMBOREE (57).

HELEN KLEEB (96), who played old ladies even when she was young, was in KANSAS CITY CONFIDENTIAL (52), THE DESPERATE HOURS (55), THE INVISIBLE BOY (57), CURSE OF THE UNDEAD (59), CAGE OF EVIL (60), THE YOUNG SAVAGES (61), THE MANCHURIAN CANDIDATE (62), SEVEN DAYS IN MAY and HUSH, HUSH, SWEET CHARLOTTE (both 64), BLUE (68), and HALLS OF ANGER (70). She acted on DRAGNET (many times), DENNIS THE MENACE, TWILIGHT ZONE, BEWITCHED, GET SMART, THE MUNSTERS, LOST IN SPACE, and THE INVADERS, and was Miss Mamie on THE WALTONS.

WARREN KREMER (82), from The Bronx, was a pulp magazine illustrator, who joined Harvey Comics where he worked on horror comics then created Ritchie Rich (soon to be a major motion picture), Little Hot Stuff the devil, and Stumpo The Giant. He also updated the look of Caspar The Friendly Ghost.

MEYER KUPFERMAN (77), from NYC, composed the scores for BLAST OF SILENCE (61), BLACK LIKE ME (64), GOLDSTEIN (65), FEARLESS FRANK (67) and others.

KAY E. KUTER (78), from L.A., was Newt Kelly on PETTICOAT JUNCTION and GREEN ACRES. He was in THE STEEL JUNGLE and THE MOLE PEOPLE (both 56), A TIME FOR KILLING (67), WATERMELON MAN (70), THE TEMPEST (83), THE LAST STAR FIGHTER (84), ZOMBIE HIGH (87), FRANKENSTEIN'S GENERAL HOSPITAL (88), WARLOCK and GROSS ANATOMY (both 89), and FORBIDDEN WARRIOR (93). Some TV credits were JACK BENNY, ZORRO, MR. ED, OUTER LIMITS, WILD WILD WEST, FAR OUT SPACE NUTS, KUNG FU, V, TWILIGHT ZONE, STAR TREK: TNG and DS9, X FILES, SABRINA, THE PRETENDER, CHARMED, and many westerns. Kuter also directed plays, did cartoon voices and voiced Hershey's Kisses commercials for the last 14 years. His father was movie art director Leo Kuter and his mother was silent movie actress Evelyn Edler, who also died in '03 at age 103.

CLARENCE LANDRY (89), from TX, was "Fenchie" of the Hi Hatters tap dancing trio featured with the Duke Ellington and Count Basie bands and in RIDE EM COWBOY (42). He also danced in I'LL SEE YOU IN MY DREAMS (51) and VIRGIN SACRIFICE (59).

HOPE LANGE (70), from Redding Ridge, CT, was in BUS STOP (56) with her husband at the time Don Murray, PEYTON PLACE (57), which she was Oscar nominated for, THE YOUNG LIONS (58) with Brando, WILD IN THE COUNTRY (61) with Elvis, JIGSAW (68), CROWHAVEN FARM (70), DEATH WISH (74), A NIGHTMARE ON ELM ST. 2 (85), BLUE VELVET (86), and CLEAR AND PRESENT DANGER (94). She co-starred on THE GHOST AND MRS. MUIR and had many TV credits since the early 50s. Son Christopher Murray also acts.

JIMMI LAWRENCE (26), from England, was guitarist of Hope Of The States, a group whose debut single made the top 30 in England last year. He hanged himself in Peter Gabriel's studio where they were recording their debut Sony LP.

JOANNA LEE (Emerson) (72), was alien Tanna in PLAN NINE FROM OUTER SPACE (shot in '56), was the female lead in THE BRAIN EATERS (59) and acted on TV (LEAVE IT TO BEAVER, DEATH VALLEY DAYS...). She switched to TV writing (THE FLINTSTONES, PETTICOAT JUNCTION, GILLIGAN'S ISLAND, JULIA, THE WALTONS...), then produced and directed 70s social issue TV movies.

DAVID LODGE (82) from Rochester, Kent, England, was in over 150 movies including DANGEROUS YOUTH (57), THE UGLY DUCKLING (59), THE HELLFIRE CLUB (60), CARRY ON REGARDLESS (61) and five other Carry Ons, NIGHT CREATURES and THE PIRATES OF BLOOD RIVER (both 62), THE LONG SHIPS and SATURDAY NIGHT OUT (both 63), A SHOT IN THE DARK (64), HAVING A WILD WEEKEND (65), CORRUPTION (67), SCREAM AND SCREAM AGAIN, THE MAGIC CHRISTIAN, and WHAT'S GOOD FOR THE GOOSE (all 69), SUDDEN TERROR and BLOODSUCKERS (both 70), THE FIEND and ON THE BUSES (both 71), BEWARE THE BRETHREN (72), SAHARA (83), BLOODBATH AT THE HOUSE OF DEATH (84), and EDGE OF SANITY (89).



Joanna Lee

He was in 13 movies with close friend Peter Sellers. Lodge also acted on stage and in music halls and his many TV credits include THE SAINT, THE AVENGERS and THE CHAMPIONS.

THOMAS J. MCCARTHY (76) from Hollywood, edited many TV shows and George Pal's THE POWER (58) and DOC SAVAGE (75).

SEAN MCCLORY (79), from Dublin, Ireland, was in DICK TRACY MEETS GRUESOME (47), STORM WARNING (51), THE QUIET MAN (52), MAN IN THE ATTIC (53), THEM! and RING OF FEAR (both 54), MOONFLEET (55), VALLEY OF THE DRAGONS (61),

CHEYENNE AUTUMN (64), THE GNOME MOBILE (67), ROLLER BOOGIE (79), MY CHAUFFEUR (86), THE DEAD (87), and BODY BAGS (93). His many TV credits include CLIMAX, THRILLER, THE OUTER LIMITS, BATTLESTAR GALACTICA, FANTASY ISLAND, and many westerns. His wife Peggy Webber was in THE SPACE CHILDREN and THE SCREAMING SKULL (both 58).

IAN MacDONALD (Iain MacCormick) (53), from London, was an early 70s editor of The NME (New Musical Express) and later wrote for Mojo, Uncut and other magazines. His books include Revolution In The Mind (about the Beatles' songs) and The People's Music. His younger brother Bill MacCormick was bassist for Phil Manzanera (of Roxy Music). Ian wrote lyrics and songs for Manzanera and his groups Quiet Sun and 801. MacDonald, who suffered from acute depression, OD'd.

TANNY McDONALD (67), from Princeton, IN, starred with Arnold in HERCULES IN NEW YORK (70), was Lady Bird Johnson in the KENNEDY miniseries (83), acted on stage, and TV.

GISELE MacKENZIE (76), from Winnipeg, Canada, had five early 50s top 40 pop hits on Capitol and was a singer on YOUR HIT PARADE (53-7).

MARIA FIAMMA MAGLIONE (Meg Fleming), from Italy, composed the soundtracks for and acted in DOOMED TO DIE (80) and MAKE THEM DIE SLOWLY (81). She was also in THE CONCORDE AFFAIR and DISCO CRAZY (both 79), and CITY OF THE WALKING DEAD (80). She died last Jan.

BILLY (William E.) **MAY** (87), from Pittsburgh, PA, was a trumpet player and arranger with Charlie Barnett and Glen Miller, whose own band was in NIGHTMARE (56). He recorded for Capitol where arranged sessions for Sinatra, Cole, Peggy Lee and others. He composed music or was the orchestrator for A KISS BEFORE DYING (56), SERGEANTS THREE (62), JOHNNY COOL (63), TONY ROME (67), COCOON (85), and others, and for shows including NAKED CITY,

BATMAN, THE GREEN HORNET and THE MOD SQUAD.

ANN MILLER (Johnnie Lucille Collier), (81) from Houston, TX, was a tap dancer actress in ANNE OF GREEN GABLES (34), STAGE DOOR (37), ROOM SERVICE and YOU CAN'T TAKE IT WITH YOU (both 38), MELODY RANCH and HIT PARADE OF 1941 (both 40), TIME OUT FOR RHYTHM (41), REVELLE WITH BEVERLY and WHAT'S BUZZIN' COUSIN? (both 43), JAM SESSION and CAROLINA BLUES (both 44), then MGM musicals including ON THE TOWN (49), and KISS ME KATE (53) in 3-D. She was later in WON TO TON... (76) and Heinz soups commercials, toured with Sugar Babies, and was in MULHOLLAND DRIVE (02). Miller, a girlfriend of Louis B. Mayer and the wife of three millionaires, claimed to be psychic and a Queen of Egypt in another life. Her father was a lawyer who defended Baby Face Nelson and Bonnie and Clyde.

PETER MILLER (73), from NYC, played juvenile delinquents in four moves. He was in REBEL WITHOUT A CAUSE and BLACKBOARD JUNGLE (both 55), FORBIDDEN PLANET and CRIME IN THE STREETS (both 56), THE DELINQUENTS (57) and others.

SIDNEY MILLER (87), from Shanandoah, PA, was a child actor in vaudeville, on radio, and at MGM. He was in PENROD AND SAM (31), MAYOR OF HELL (33), BOYS TOWN (38), HENRY ALDRICH FOR PRESIDENT and ALIAS BOSTON BLACKIE (both 41), Mickey Rooney movies, THE SNIPER (52), WALKING MY BABY HOME (53), WHICH WAY TO THE FRONT (70) as Hitler, EVERYTHING YOU WANTED TO KNOW ABOUT SEX (72), and STAR 80 (83). He had a nightclub act with Donald O'Connor for nine years, composed songs for Universal musicals, Doris Day and Peggy Lee, directed 30 FOOT BRIDE OF CANDY ROCK (59) and GET YOURSELF A COLLEGE GIRL (65), and episodes of THE MICKEY MOUSE CLUB, THE ADDAMS FAMILY, GET SMART, BEWITCHED, MY FAVORITE MARTIAN, THE MONKEES, and others. He also acted on TV shows, did cartoon voices, and wrote material for comedians. His son Barry Miller was in SATURDAY NIGHT FEVER (77).

GORDON MITCHELL (Charles Allen Pendleton) (80), from Denver, CO, was a Korean War P.O.W. who became a bodybuilder, joined Mae West's all-male chorus line (along with Mickey Hargitay), and had uncredited roles in movies including THE TEN COMMANDMENTS (56), LIL ABNER (59), and SPARTACUS (60). In Italy he was in VULCAN, GOD OF FIRE and ATLAS IN THE LAND OF THE CYCLOPS (both 61), THE GIANT OF METROPOLIS (63), ALI BABA AND THE SEVEN SARACENS (64), FELLINI SATYRICON (69), SHANGHAI JOE and FRANKENSTEIN '80 (both 72), FRANKENSTEIN'S CASTLE OF FREAKS (74), EMANUELLE THE QUEEN (79), SHE (85), and many others. Some later roles were in EVIL SPAWN (87), BLOOD DELIRIUM (88), and BIKINI DRIVE-IN (95). Mitchell owned a gym in Marina Del Rey, CA.

BOB (Robert Alan) **MONKHOUSE** (75), from Beckenham, Kent, England, was a stand up comedian in CARRY ON SERGEANT (58), DENTIST IN THE CHAIR (60), DENTIST ON THE JOB (61), and WEEKEND FOR LULU (62). He hosted CANDID CAMERA and several game shows and did voices for THUNDERBIRDS ARE GO (66). He was awarded the OBE in '93.

BILL MOREY (83), from Framingham, Mass, was in DEATH RACE 2000 (75), BRAINSTORM (83), GHOST WARRIOR (86), OMEGA SYNDROME (87), ELVIRA MISTRESS OF THE DARK (88), and BIG MAN ON CAMPUS (89). He had many TV credits and did carton voices.

FRANCES MORRIS (Wright) (98), from Springfield, Mass., was in over 140 movies including THUNDER (29), STAND UP AND CHEER! (34), G MEN (35), THE PREVUE MURDER MYSTERY (36), PROFESSOR BEWARE (38), NEVER GOVE A SUCKER AN EVEN BREAK and DICK TRACY VS. CRIME INC. (both 41), HANGMEN ALSO DIE (43), THE WOMAN IN THE WINDOW (45), THE RAZOR'S EDGE (46), THE SECRET LIFE OF WALTER MITTY (47), THE BIG CLOCK (48), ALIAS NICK BEAL (49), CAGED (50), MY SON JOHN (52), WOMEN'S PRISON (55), and PORTRAIT OF A MOBSTER (61). Some TV credits were SUPERMAN (as Mrs. Kent), M SQUAD, and THRILLER.

ETTA MOTEN (Barnett) (102), from Weimer, TX, dubbed the classic "Forgotten Man" heard in GOLD DIGGERS OF 1933, was the Brazilian singer in FLYING DOWN TO RIO, and was the first black person to sing at the White

House (for FDR's birthday) all in '33. She also sang in MANHATTAN MELODRAMA (34), starred in Zombie (32) and Show Boat (42), and later had her own Chicago radio show. She was married to the founder of the Negro Associated Press.

ANITA MUI (Mui Yim-Fong) (40) was in many Hong Kong hits including ROUGE and SCARED STIFF (both 87), BETTER TOMORROW III (89), THE LAST PRINCESS OF MANCHURIA (90), THE HEROIC TRIO (93), THE LEGEND OF DRUNKEN MASTER (94), THE ENFORCER (95), and TWINKLE TWINKLE LITTLE STAR and RUMBLE IN THE BRONX (both 96). She was considered "the Asian Madonna" and her Bad Girl ('86) is the best selling Hong Kong Cantonese LP of all time. She died from cancer, as did her sister Ann (in 00).

(Geraldine) **BRIANNE MURPHY** (70), from London, became a still photographer with the Ringling Brothers and Barnum & Bailey Circus after publicity resulting from her "crashing" the '54 Madison Sq. Garden opening night as a clown. She married Jerry Warren and worked on his movies as script supervisor and dialogue director, played the Yeti in MAN BEAST (56) and acted in TEENAGE ZOMBIES (59). She worked with her next husband Ralph Brooke on BLOODLUST (61) but after he died in '63, she went to Chile and was the personal photographer for Salvadore Allende. Murphy later became the first female member of the American Society of Cinematographers, the first woman director of photography on a major studio, union picture, FATSO (80), and received an Emmy. Her many TV credits include COLUMBO, LITTLE HOUSE..., KUNG FU TNG, and IN THE HEAT OF THE NIGHT. She also directed the nude horror movie BLOOD SABBATH (72), and the Christian themed TO DIE, TO SLEEP (92). Her parents were from Ireland. She lived in Mexico.

EVE NEWMAN (88) was a music editor for the SKY KING show, THE MAZE (53), SPOOK CHASERS (57), SOME LIKE IT HOT (59), HOUSE OF USHER (60) and many other AIP and Roger Corman titles. She became an Oscar nominated editor of MUSCLE BEACH PARTY and PAJAMA PARTY (both 64), and six other AIP Beach Party spinoffs, THE BIG TNT SHOW (66), C'MON LET'S LIVE A LITTLE (67), WILD IN THE STREETS and THREE IN THE ATTIC (both 68), BLOODY MAMA (70), THE LITTLE CIGARS (73), TWO MINUTE WARNING (76), PARADISE ALLEY (78), and LITTLE MISS MARKER (80).

HELMUT NEWTON (Neustaedter) (83), from Germany, was known for his stark, b/w nude photos of often famous women in Playboy, Elle and Vogue, and THE EYES OF LAURA MARS (78). He died in Hollywood when he lost control of his Cadillac. His family fled from the Nazis in '38.

LIONEL NGAKANE (MacKane) (75), from Pretoria, South Africa, was in CRY, THE BELOVED COUNTRY (51), DUEL IN THE JUNGLE (54), SAFARI and ODONGO (both 56), MARK OF THE HAWK (58), TWO GENTLEMEN SHARING (69) and THE SQUEEZE (77). Some TV roles were on QUATERMASS AND THE PIT (58) and DANGER MAN. He also directed.

ALBERT NOZAKI (91), from Tokyo, was an art director, then head of the art department at Paramount from 1934 until '69 except during WWII when he and his family were sent to an internment camp. Some credits are THE BIG CLOCK (48), WHEN WORLDS COLLIDE (51), WAR OF THE WORLDS (he designed the Martians and their war machines) and HOUDINI (both 53), THE TEN COMMANDMENTS (56), and LOVING YOU (57), and he was in THE FANTASY WORLD OF GEORGE PAL (85). His family moved to L.A. when he was three.

JEFF NUTTALL (70), from Clitheroe, Lancashire, England, was a novelist (bomb Culture - 68), artist and poet who was one of the creators of performance art "happenings." He was in Yoko Ono's No. 4 (aka BOTTOMS) short (66), ROBIN HOOD (91) as Friar Tuck, THE WORLD IS NOT ENOUGH (99), and THE INFINITE WORLD OF H. G. WELLS (01).

DONALD O'CONNOR (78), from Chicago, was a child member of his family circus and vaudeville act who made his film debut dancing with his brothers at 11. He was in TOM SAWYER, DETECTIVE (38) and MILLION DOLLAR LEGS and BEAU GESTE (both 39), PRIVATE BUCKAROO (42), STRICTLY IN THE GROOVE (43), FOLLOW THE BOYS (44), and sang in blackface in YES SIR, THAT'S MY BABY (49). He starred in FRANCIS THE TALKING MULE (49)



Donald O'Connor

and five Universal sequels, *SINGIN' IN THE RAIN* (52) and other 50s musicals, and *THE BUSTER KEATON STORY* (57). Some rare later roles were in *THE WONDERS OF ALADDIN* (61), *RAGTIME* (81), *PANDEMONIUM* (82), and *TOYS* (92) and he acted on many TV shows.

RON O'NEAL (66), from Utica, NY, grew up in Cleveland where he spent nine years acting at The Karamu, then won acting awards in NYC, was in *MOVE* (70) and *THE ORGANIZATION* (71), and starred as *SUPERFLY* (72) and *SUPERFLY TNT* (73), which he also directed and wrote. Other roles were in *MASTER GUN-FIGHTER* (75), *BROTHERS* (77), *YOUNGBLOOD* (78), *WHEN A STRANGER CALLS* and *A FORCE OF ONE* (both 79), *THE GUYANA TRAGEDY*, *FINAL COUNTDOWN*, and *BRAVE NEW WORLD* (all 80), *ST. HELENS* (81), *RED DAWN* (84), *MERCENARY FIGHTERS* and *DEATH HOUSE* (both 87), *THE HERO AND THE TERROR* and *TRAINED TO KILL* (both 88), *HYPER SPACE* (89), *UP AGAINST THE WALL* (91), which he directed, *PUPPETMASTER 5* (94), *ORIGINAL GANGSTAS* (96), and other Fred Williamson movies. He was a regular on *BRING 'EM BACK ALIVE*, *A DIFFERENT WORLD* and *THE EQUALIZER*. His parents were from Panama. O'Neal had cancer.

JACK PAAR (85), from Canton, Ohio, was host of *THE TONIGHT SHOW* (aka *THE JACK PAAR SHOW*) from '57 to '62. He had been a radio announcer in Cleveland, had his own NBC radio show in '47, was the host of *VARIETY TIME* (48) and *FOOTLIGHT VARIETIES* (51), had small roles in some other movie, and hosted several other TV shows. His guests included candidates JFK and Nixon, Albert Schweitzer, and Castro.

(Alan) **ROBERT PALMER** (55), from Batley, England, sang and recorded LPs with The Alan Bown, Dada, and Vinegar Joe. He signed with Island in '74 and recorded funky solo LPs with members of The Meters and Little Feat. In '85 he was singer of the "supergroup" Power Station (one LP and two top ten hits) then his international career peaked with "Addicted To Love" (#1 in '86) and two #2 follow-ups, all with sexy frequent rotation videos. Palmer made the US top 40 a total of nine times on Island and EMI. Palmer, who grew up on Malta, died from a heart attack in Paris.

JULIE PARRISH (Ruby Joyce Wilbar) (62), from Middlesboro, KY, was in *IT'S ONLY MONEY* (62), *THE NUTTY PROFESSOR* (63), *WINTER A GO-GO* and *HARLOW* (both 65), *PARADISE HAWAIIAN STYLE* and *FIREBALL A GO-GO* (both 66), *THE DOBERMAN GANG* (72), *THE TIME MACHINE* (78), and *THE DEVIL AND MAX DEVLIN* (81). Her many TV credits include *THE F.B.I.*, *STAR TREK* (The Menagerie), *MANNIX*, *CAPITOL*, and *BEVERLY HILLS 90210*. She had cancer.

PIERAL (Pierre Aleyrangues) (79), from Levallois- Perret, Hauts-de-Seine, France, was a dwarf actor in *THE DEVIL'S ENVOY* (42), *LUCRETIA BORGIA* (53), *LOLA MONTES* (55), *THE HUNCHBACK OF NOTRE DAME* (56), *THE INVINCIBLE SWORDSMAN* (60), *SPERMULA* (76), Bunuel's *THAT OBSCURE OBJECT OF DESIRE* (77) as a psychiatrist, *ZOO ZERO* (79), and *LES ELEPHANTS DE LA PLANETE MARS* (00).

GEORGE PLIMPTON (76), from NYC, was in *THE DETECTIVE* and *BEYOND THE LAW* (both 68), *RIO LOBO* (70), *THE PRIVATE FILES OF J. EDGAR HOOVER* (77), *REDS* (81), *PUMPING IRON II: THE WOMEN* (85), *EASY WHEELS* (89), *THE BONFIRE OF THE VANITIES* (90), *L.A. STORY* (91), *NIXON* (95), *WHEN WE WERE KINGS* (96), *GOOD WILL HUNTING* (97), *EDTV* (99), *JUST VISITING* (01), and other features. His last TV role was on *THE SIMPSONS*. He was the founder/editor of *The Paris Review*, wrote the book *Paper Lion* and helped subdue Sirhan Sirhan when Robert Kennedy was shot.

JINDRICH POLAK (78) from Czechoslovakia, directed and wrote *VOYAGE TO THE END OF THE UNIVERSE* (63), released here by AIP, and others.

JACK POLLEXFEN (95), from San Rafael, CA, wrote screenplays since '43. He and Aubrey Wisberg produced and wrote *THE MAN FROM PLANET X* and *THE SON OF DR. JEKYLL* (both 51), *CAPTIVE WOMEN*, *AT SWORD'S POINT*, and *LADY IN THE IRON MASK* (all 52), *THE NEANDERTHAL MAN*, *PORT SINISTER*, *SWORD OF VENUS*, *CAPTAIN JOHN SMITH* and *POCAHONTAS*, and *PROBLEM GIRLS* (all 53), *CAPTAIN KIDD* and *THE SLAVE GIRL* and *RETURN TO TREASURE ISLAND* (both 54), *SON OF SINBAD* (55), *DAUGHTER OF DR. JEKYLL* (57), *FIVE BOLD WOMEN* (60), and *THE ATOMIC BRAIN* (64). He also

directed and wrote *DRAGON'S GOLD* (54) and *THE INDESTRUCTIBLE MAN* (56).

PATRICK PRESLEY (31), imprisoned for life for a drug-related car accident that killed a woman, was found hanged in his cell. His father, Lee County Sheriff Harold Ray Presley (a cousin and early bodyguard of Elvis), was killed in a shootout during a manhunt in '01. Patrick died in Mississippi's Parchman Farm, the same notorious prison where Elvis' father Vernon served time (and got permanent scars on his back from beatings).

BERNARD PUNSLY (80), from NYC, was the last surviving member of the Broadway (35-37) and movie cast of *DEAD END* (37) (he was Milt). He was Fats, Hunky, Ouch, Lug, Greaseball, and Ape in *Dead End Kids* and *Little Tough Guys* movies and serials until '43, joined the Army, then became a doctor in Torrance, CA. He was also in *BIG BROADCAST* of 1938 as W. C. Field's caddy. His family was Armenian.

MARGIE RAIA (75) was a Munchkin in *THE WIZARD OF OZ* (39). Her brother Matthew played the Munchkinland city father who welcomed Dorothy to the city.

MIKE RAMSDEN (60), from England, was the founder/guitarist of Liverpool based folk quartet The Silkie, whose version of "You've Got to Hide Your Love Away" (which The Beatles played on) was #28 (#10 in America) in '65. Lead singer Sylvia Tatler was his wife. Brian Epstein was their manager. Ramsden died of kidney failure.

TEDDY (Alessandro) **RANDAZZO** (68), from Brooklyn, was the teenage lead singer and accordionist of The Three Chuckles, who made it to #20 with "Runaway" on RCA - X in '54 and were in *THE GIRL CAN'T HELP IT* and *ROCK ROCK ROCK* (both 56) and on shows hosted by Ernie Kovacs, Perry Como and Steve Allen. Randazzo recorded solo for ABC, was part of Alan Freed stage shows, was cast opposite 16 year old Tuesday Weld in *MR ROCK AND ROLL* (57), and starred in *HEY LET'S TWIST!* (61). He produced and co-wrote seven chart hits for Little Anthony And The Imperials including "Goin' Out of My Head" and "Hurt So Bad" and his songs were recorded by "over 350" artists. Randazzo later produced at Motown, local music in Hawaii, and did commercial jingles.



Guy Rolfe

GENE ANTHONY RAY (41), from Harlem, was Leroy in *FAME* (80), on the TV series (82-7), and *The Kids From Fame* stage musical. He was also in the French *ROBINSON CRUSOE* and *MAN FRIDAY* (81) as Friday, *OUT OF SYNC* (95), and *EDDIE* (96). Ray had AIDS.

PAULA RAYMOND (Paula Rae Wright) (79), from S.F., was in *KEEP SMILING* (38), *BLONDIES SECRET* (48), *THE TALL TARGET* (51), *THE BEAST FROM 20,000 FATHOMS* (53), *THE HUMAN JUNGLE* (54), *THE FLIGHT THAT DISAPPEARED* (61), and *HAND OF DEATH* (62). The former model required massive plastic surgery after nearly dying in a car crash in '62. Rare later roles were in *THE SPY WITH MY FACE* (65), *BLOOD OF DRACULA'S CASTLE* (69), *FIVE BLOODY GRAVES* (70), and *MIND TWISTER* (94). Some of her many TV credits were *PETER GUNN*, *M SQUAD*, *THE UNTOUCHABLES*, *PERRY MASON*, and *77 SUNSET STRIP*.

MADLYN RHUE (68), from Washington D.C., had many TV credits including *M SQUAD*, *BOURBON STREET BEAT*, *ROUTE 66*, *HITCHCOCK*, *I SPY*, *STAR TREK*, *CAPTAIN NICE*, *WILD WILD WEST*, *LAND OF THE GIANTS*, *KOLCHAK*, and *DAYS OF OUR LIVES*. She was in *OPERATION PETTICOAT* (59), *IT'S A MAD... WORLD* (63), *STRANGER ON THE RUN* (67), and *POOR DEVIL* (73). Her husband Tony Young (who died last year) was in *RAPE SQUAD* (74). Rhue had MS.

JAMES "Spider" RICH (80), from Muhlenberg County, KY, was a session guitarist and arranger who co-wrote Boots Randolph's "Yakety Sax." It was recorded in '60, made the charts in '63, and later became the theme of *THE BENNY HILL SHOW*.

GREG RIDLEY (61), from Carlisle, England, was a bass guitarist in groups since the early 60s including The Ramrods, The VIP's (three singles in '65), then Art (one 67 LP) which became *Spooky Tooth* in '68. After two LPs, he left for Humble Pie (69-75), led by Peter Frampton (until 71) and the late Steve

Marriott. Their best selling A+M LP was *Smokin'* (#6 in '72). The blonde rock star, recently with a new version of *Humble Pie*, died in Spain from cancer.

JOHN RITTER (54), from Burbank, CA, was in *THE BAREFOOT EXECUTIVE* and *SCANDALOUS JOHN* (both '71), *THE OTHER* and *EVIL ROY SLADE* (both '72), *THE STONE KILLER* (73), *THE NIGHT THAT PANICKED AMERICA* (75), *AMERICATHON* (79), *WHOLLY MOSES* (80), *PRAY TV* (82), *PROBLEM CHILD*, *THE DREAMER OF OZ*, and *IT* (all '90), *PROBLEM CHILD 2* (91), *STAY TUNED* (92), *SLING BLADE* and *SHADOW OF A DOUBT* (both '96), *I WOKE EARLY THE DAY I DIED* and *BRIDE OF CHUCKY* (both '98), *IT CAME FROM THE SKY* (99), and *BAD SANTA* (03). He was a regular on *THE WALTONS*, *THREE'S COMPANY*, and *8 SIMPLE RULES*... The youngest son of singing cowboy star Tex Ritter and actress Dorothy Fay (see above), he died of a dissection of the aorta. His second wife was actress Amy Yasbeck. His son Jason also acts.

REX ROBBINS (68), from Pierre, SD, acted on Broadway, TV shows and soap operas and in movies including *SHAFT* (71), *1776* (72), *SIMON* (80), *THE FIRST TIME* (82), *THE MAN WHO WASN'T THERE* (83), *VAMPIRE'S KISS* (89), *THE ROYAL TENENBAUMS* (01).

HENRY (Phace) ROBERTS (92), from Savannah, GA, was a teenage member of The Five Blazers dance group. He danced in the RKO Duke Ellington short *BLACK AND TAN* (29), *GANG WAR* (39), *CABIN IN THE SKY* and *STORMY WEATHER* (both '43), and *THE COTTON CLUB* (84) and on TV variety shows. He also was with The Three Rockets and The Copasetics.

PATRICIA ROC (Felicia Riese), (88) from London, was in the Edgar Wallace movies *THE GAUNT STRANGER* (38) and *THE MIND OF MR. REEDER* and *THE MISSING PEOPLE* (both '39). The blonde star was later in *THE MADONNA OF THE SEVEN MOONS* (44), *THE WICKED LADY* (45), *CANYON PASSAGE* (46), *JASSY* (48), *THE PERFECT WOMAN* (49), *THE MAN IN THE EIFFEL TOWER* (50), *THE HYPNOTIST* (57), *THE HOUSE IN THE WOODS* (59), and *BLUEBEARD'S TEN HONEYMOONS* (60). Her father was Dutch and her mother was French.

MATT ROE (51), from Brooklyn, was in *PUPPET MASTER* (89), *CHILD'S PLAY 2* and *DOUBLE REVENGE* (both '90), *THE UNBORN* and *LAST CALL* (both '91), *SINS OF THE NIGHT* (93), *NAKED GUN 3 1/2*, *IMPROPER CONDUCT* and *SEXUAL MALICE* (all '94), *BLACK SCORPION* (95). He also wrote screenplays, acted on TV, and was in the stage version of *The Producers*. Roe had multiple myeloma.

STEFANO ROLLA (65), from Rome, was a second unit or assistant director of *SPY IN YOUR EYE* (66), *DOUBLE FACE* (69), *KEMEK* (70), *MY NAME IS NOBODY* (71), *DEEP RED* and *THE GENIUS* (both '75), and *JUNGLE HOLOCAUST* (77). He also produced and directed. He was working on a documentary about Italian peace keeping forces when he was killed by a car bomb in Nassirya, Iraq.

GUY ROLFE (88), from London, was in *UNCLE SILAS* (47), *SARABAND FOR DEAD LOVERS* (48), *IVANHOE* (52), *VEIL OF BAGDAD* and *KING OF THE KHYBER RIFLES* (both '53), *THE STRANGLERS OF BOMBAY* and *THE BARBARIANS* (both '60), *MR. SARDONICUS*, *SNOW WHITE* and *THE THREE STOOGES*, and *KING OF KINGS* (all '61), *TARAS BULBA* (62), *THE ALPHABET MURDERS* (65), *NICHOLAS AND ALEXANDRA* (71), and *NOW THE SCREAMING STARTS!* (73), *THE BRIDE* (85), and *DOLLS* and *DARK ANGEL* (both '87). His last roles were as Toulon in four *PUPPETMASTER* sequels. Some TV credits were *THRILLER*, *THE SAINT*, *THE AVENGERS*, *THE CHAMPIONS*, and *SPACE 1999*.

YING RUOCHENG (74), from China, was in *MARCO POLO* (82), *THE LAST EMPEROR* (87) as the Governor of the detention center, and *LITTLE BUDDHA* (93). He was jailed during the Cultural Revolution but served as China's vice minister of culture in the mid '80s.

JANICE RULE (72), from Norwood, Ohio, danced in Chicago nightclubs before her film debut (and having her picture on the cover of *Life*) in '51. She was in *FOURTEEN HOURS* (51), *BELL, BOOK AND CANDLE* (58), *THE SUBTERRANEANS* (60), *INVITATION TO A GUNFIGHTER* (64), *THE CHASE* (66), *THE AMBUSHERS* (67), *THE SWIMMER* (68), *KID BLUE* (73), *3 WOMEN* (77), and *L.A. BAD* (85). She also acted on Broadway, on live 50s TV shows, *HAVE GUN WILL TRAVEL*, *TWILIGHT ZONE*, *ROUTE 66*, *THE FUGITIVE* and others. Rule's third husband (from '61 to '79) was actor Ben Gazzara. She later became

a psychoanalyst.

DICK ST. JOHN (Richard Gostling) (63), from Santa Monica, Ca, had five top 40 hits with Mary Sperling as Dick & Deedee on Liberty and Warners. "The Mountain's High" was #2 in '61 and "Thou Shalt Not Steal" went to #13 in '64. They were on *AMERICAN BANDSTAND*, *SHINDIG* and *WHERE THE ACTION IS*, and were in *WILD WILD WINTER* (66). St. John, known for his high pitched falsetto, often wrote and sang all the parts on their hits. He also produced and wrote for other top artists and TV shows. His wife Sandy, who wrote songs with Jackie DeShannon and Sharon Sheeley, became the new Dee Dee in the 70s. He died in L.A. from head injuries suffered in a fall from a ladder.

JOHNNY SANDS (Elbert Harp Jr.) (76), from Lorenzo, TX, was in *THE STRANGER* (46), *BORN TO SPEED* and *THE BACHELOR* and *THE BOBBY SOXER* (both '47), as Shirley Temple's boyfriend, *MASSACRE RIVER* (49), *TWO FLAGS WEST* (50), *THE BASKETBALL FIX* (51), *ALADDIN AND THE LAMP* (52) as Aladdin, and the serial *JUNGLE DRUMS OF AFRICA* (53). A Cherokee Indian who ran away from home at 13, he later sold real estate in Hawaii.

CARL SCHENKEL (55), from Bern, Switzerland, directed *DRACULA BLOWS HIS COOL* (79), as Carlo Ombra, *BAY COVEN* (87), *THE MIGHTY QUINN* (89), *KNIGHT MOVES* (92), *THE SURGEON* (95), *TARZAN AND THE LOST CITY* (98), and *MURDER ON THE ORIENT EXPRESS* (01).

BERNARD SCHWARTZ (85), from NYC, was a Broadway child actor, and a Battle Of The Bulge vet who was a producer of the *ONE STEP BEYOND* series, *JOURNEY TO THE CENTER OF THE EARTH* (59), *I PASSED FOR WHITE* (60), *A COLD WIND IN AUGUST* (61), *THE SHUTTERED ROOM* (66), *EYE OF THE CAT* (69), *JENNIFER ON MY MIND* (71), *HAMMER* (72), *THAT MAN BOLT* (73), *BUCKTOWN* (75), *COAL MINER'S DAUGHTER* (80), *PSYCHO 2* (83), *ST. ELMO'S FIRE* and *SWEET DREAMS* (both '85), and the *ELVIS AND ME* (87) mini series. He was also exec producer of *ROAD GAMES* (81) starring Jamie Lee Curtis, daughter of another Bernard Schwartz (Tony Curtis).

GREGORIA GARCIA SEGURA (74), from Cartagena, Murcia, Spain, scored "over 200" features including *THE SON OF CAPTAIN BLOOD* (62), *SIGN OF ZORRO* (63), *THE SOUND OF DEATH* (65), *THE FICKLE FINGER OF FATE* (67), *MADIGAN'S MILLIONS* and *PARANOIA* (both '69), *THE TRANSPLANT* (70), *BRUJAS MAGICAS* (81), and *BLACK VENUS* (83).

RAYMOND SERRA (71), from NYC, was in *THE GAMBLER* (74), *MARATHON MAN* (76), *HOODLUMS* and *VOICES* (both '79), *WOLFEN* (81), *VIGILANTE* (83), *ALPHABET CITY* (84), *PRIZZI'S HONOR* (85), *TEENAGE MUTANT NINJA TURTLES* (90), *SUGAR HILL* and *SILENCE OF THE HAMS* (both '94) and others. He also had many TV credits.

JIM SIEDOW (83), from Cheyenne, WY, was Cook in *TEXAS CHAINSAW MASSACRE* (74) and *TEXAS...2* (86). The carpet salesman also acted in *THE WINDSPLITTER* (71) with Tobe Hooper, *RED ALERT* (77), and *HOTWIRE* (80) and was on *AMAZING STORIES*.

PENNY SINGLETON (Mariana Dorothy Agnes Letitia McNulty) (95), from Phil., played Blondie Bumstead in 28 Columbia Blondie movies (from 38 to 50) and on the radio. She had been with The Kiddie Kabaret vaudeville group, sang and danced on Broadway, and was also in *GOOD NEWS* (30), *AFTER THE THIN MAN* (36), *VOGUES OF 1938* (37), *RACKET BUSTERS* (38), *THE BEST MAN* (64), and others. Singleton, a natural brunette, was also the voice of Jane Jetson, and became the first female president of a union, AGVA (American Guild of Variety Artists) in '69. Note: Chic Young's Blondie comic strip has been running every day since 1930. Arthur Lake played Dagwood in the movies and on the '57 TV version.

JOHN SIOMOS (56), from Chicago, was the drummer of (Barry Goldberg's) Chicago Loop, Mitch Ryder (after '68), Buzzy Lindhardt, and Moogy Klingman, and played on records by Todd Rundgren (*A Wizard... LP*) and Carly Simon. He joined Peter Frampton in '72, is on the #1 Frampton Comes Alive LP, and co-wrote "Do You Feel Like We Do." He quit over non-payment of royalties in '78 and later became an ambulance driver. He was found dead in his Brooklyn apartment.



Jim Siedow

EDNA SKINNER (82), from Wash. D.C., was a regular on *TOPPER* (54-5) and was neighbor Kay Addison on *MR. ED* (61-3). She was in *THE LONG TRAILER* (54), *THE SECOND GREATEST SEX* (55), *FOOTSTEPS IN THE NIGHT* (57) and several other movies and later became an authority on fly fishing.

MICHAEL SMALL (64), from NYC, wrote the scores for over 50 movies including *OUT OF IT* (69), *THE REVOLUTIONARY* (70), *KLUTE* and *THE SPORTING CLUB* (both 71), *CHILD'S PLAY* (72), *THE PARALLAX VIEW* (74), *THE STEPPORD WIVES* and *THE DROWNING POOL* (both 75), *MARATHON MAN* (76), *PUMPING IRON* and *AUDREY ROSE* (both 77), *THE DRIVER* (78), *THE LATHE OF HEAVEN* (80), *THE POSTMAN ALWAYS RINGS TWICE* (81), *FIRST BORN* (84), *DREAM LOVER* (86), *BLACK WIDOW* and *JAWS THE REVENGE* (both 87), and *MOBSTERS* (91). He also conducted many of them.

JACK SMIGHT (78), from Minn., MN, directed *HARPER* and *KALEIDOSCOPE* (both 66), *NO WAY TO TREAT A LADY* (68), *THE TRAVELING EXECUTIONER* (70) which he also produced, *THE SCREAMING WOMAN* (72), *FRANKENSTEIN: THE TRUE STORY* (73), *AIRPORT 1975* (74), *MIDWAY* (76), *DAMNATION ALLEY* (77), and *NUMBER ONE WITH A BULLET* (87). He also directed episodes of *CLIMAX!*, *THE NAKED CITY*, *TWILIGHT ZONE*, *ROUTE 66*, *THE DEFENDERS*, *HITCHCOCK*, and many other TV shows.

CONSTANCE SMITH (75), from Limerick, Ireland, was in *THE PERFECT WOMAN* (49), *ROOM TO LET* and *LUCKY NICK CAIN* (both 50), *MAN IN THE ATTIC* and *TREASURE OF THE GOLDEN CONDOR* (both 53), *THE CONSPIRACY OF THE BORGIAS* (58) and others.

ELLIOT (Steven Paul) **SMITH** (34), from Omaha, Nebraska, was in *Heatmiser*, a Portland, Mass. punk band, then recorded five solo LPs. One of his songs recorded for *GOOD WILL HUNTING* (97) was nominated for an Oscar and his last two albums were on Dreamworks. A recovering alcoholic, Smith stabbed himself in his L.A. apt. in Oct.

GUY SPERANZA (47) was a singer/guitarist with the New York based Elektra label heavy metal band *Riot*. He was on the first three LPs but quit in '81. He had cancer.

JORGE STAHL (82), from Puebla, Mexico, was the cinematographer of *EVA Y EL DIABLO* (45), *LA MARCA DEL ZORRILLO* (50), *LAS LOCURAS DE TIN TAN* (52), *GARDEN OF EVIL* (54), *COMMANCHE*, *THE BEAST OF HOLOW MOUNTAIN* and *Bunuel's LA MORT EN CE JARDIN* (all 56), *THE WITCH'S MIRROR* (60), *SANTO CONTRA LA INVASION DE LOS MARCIANOS* (66), *ZACHARIAH* (71), *LA SEXORCISTA* (75), *MR HORN* (79), *EL ULTIMO TUNEL* (87) and many others. His father, who had the same name, shot silent films.

FLORENCE STANLEY (79), from Chicago, acted on stage and was in *UP THE DOWN STAIRCASE* (67), *DAY OF THE DOLPHIN* (73), *BULWORTH* (98), *VULTURE* (98), and others. TV credits include *STUDIO ONE*, *LIGHTS OUT*, and *MALCOLM IN THE MIDDLE*, and she was Det. Fish's wife, Bernice, on *BARNEY MILLER*. Stanley also did voices for animated characters.

RAY STARK (88), from Chicago, was a talent agent for Lana Turner, Ava Gardner, Marilyn Monroe, Kirk Douglas, Richard Burton... who produced *THE WORLD OF SUZIE WONG* (60), *NIGHT OF THE IGUANA* (64 and 01), *REFLECTIONS IN A GOLDEN EYE* (67), *FAT CITY* (72), *THE BLACK BIRD* (75), *ROBIN AND MARIAN* and *MURDER BY DEATH* (both 76), *THE CHEAP DETECTIVE* (78), *SOMEWHERE IN TIME* (80), *ANNIE* and *THE TOY* (both 82), and Neil Simon and Barbra Streisand movies. The producer of *FUNNY GIRL* (Broadway and 68 film) and *FUNNY LADY* (75) was the son in law of Ziegfeld Folies star Fanny Brice (Borach).

ANDY STARR (Franklin Delano Gullledge) (70), from Mill Creek, Arkansas, dropped out of school at 14, served in Korea, and became a 50s rockabilly singer guitarist, recording for Lin, MGM and Sam Phillips' Holiday Inn label. The "Ultimate Rebel" had a rock and roll revue in Alaska, was a deputy sheriff, a male stripper, and a preacher, ran for Senator in Idaho, and claims to have had one night stands with 5000 women. He later formed his own Starr label recording religious music, an "X-rated" LP, and one called Uncle Sam Sucks. Starr, who was part Cherokee, recorded his last songs in Nashville last year.

GARY STEWART (59), from Letcher County, KY, was in a rock band (The Amps) and first recorded solo in '64. He had 30 country chart hits including the #1 "She's Actin' Single (I'm Drinkin' Doubles)" from '73 to '89, most on RCA. Many of his honky tonk style songs were about drinking. Stewart had been a friend of Gram Parsons and a boyfriend of Emmylou Harris. He shot himself on Dec. 16 in Fort Pierce, FL, just weeks after his wife of 43 years died.

WALTER (Russell) **STOCKER** (Jr.) (78), from Phil, PA, starred in *MADMAN OF MANDORAS* (63), later aka *THEY SAVED HITLER'S BRAIN*, and produced and directed *TIL DEATH* (78). He also acted on TV and in some other movies.

RAYMOND G. STOREY (75), from Ottawa, Canada, was a production designer and art director whose credits include *SPIDER BABY* and *THE TIME TRAVELERS* (both 64), *BEACH BALL* and *THE FARMER'S OTHER DAUGHTER* (both 65), *FEVER HEAT* (69), *BLUE SUNSHINE* (76), *MORE AMERICAN GRAFFITI* (79), and *BABY* (85). He also produced *THE HOUSE ON SKULL MOUNTAIN* (74).

JEAN SULLIVAN (79), from Logan, Utah, starred in *ESCAPE IN THE DESERT* (45) when she was with Warner Brothers, then was a ballet and flamenco dancer. After her marriage to Tom Poston, she was in *SQUIRM* (76). She died last Feb.

TONY THOMPSON (47), from NYC, was the drummer for Patti LaBelle, Chic, and Power Station. As a session musician, he was on hits by Sister Sledge, Bowie, Madonna, Diana Ross, Mick Jagger, Debbie Harry, Rod Stewart, and Robert Palmer, and he played with Led Zepplin at Live Aid. He had cancer.

INGRID THULIN (77), from Sollefteå, Sweden, starred in Bergman's *WILD STRAWBERRIES* (58), *THE MAGICIAN* (59), *HOOR OF THE WOLF* (68), *CRIS AND WHISPERS* (72) and others. Other credits include *FOREIGN INTRIGUE* (56), *NIGHT GAMES* (66), *THE DAMNED* (69), *MOSES* (75) and *SALON KITTY* and *THE CASSANDRA CROSSING* (both 76), and she directed two features. The blonde star was married to the founder of The Swedish Film Institute.

ALVIN TILVERN (85) from London, was in *BHOWANI JUNCTION* (56), *A TALE OF TWO CITIES* (58), *KHARTOUM*, *RASPUTIN* and *THE FROZEN DEAD* (all 66), *PERCY'S PROGRESS* (74), *LOVE AND DEATH* (75), *SUPERMAN* (78), *FIREFOX* (82), *LITTLE SHOP OF HORRORS* (86), and *WHO FRAMED ROGER RABBIT* (88). He was



Noel Toy

on the *Journey Into Space* radio show and TV shows including *THE INVISIBLE MAN*, *DANGER MAN*, *DR. WHO*, *THE SAINT*, *OUT OF THE UNKNOWN* and *UFO*.

ANN TIRARD (86) from England, was in *THE FROZEN DEAD* (66), *THE CONQUEROR WORM* (68), *TESS* (79), *THE WITCHES* (94) and on TV shows.

ED TOWNSEND (74), from Fayetteville, TN, wrote more than 200 songs including his own #13 Capitol hit "For Your Love" (58), Marvin Gaye's "Let's Get It On," (73), and "Got To Give It Up" (77), and others by Nat "King" Cole, Bullmoose Jackson, The Shirelles, Chuck Jackson, Maxine Brown, The Impressions, and The Main Ingredient. Like Gaye, his father was a minister. Townsend served in the Marines in Korea.

CLAUDE TRENIER (84), from Mobile, AL, danced and sang with Jimmie Lunceford's band along with his identical twin Cliff (who died in 83). They signed with Mercury as The Trenier Twins in '47, then as The Treniers with brother Buddy (who died in 99), recording for Okeh, Epic and other labels. Their act included comedy, wild dancing and R+B songs that would later be labeled rock and roll. Some singles were "Buzz Buzz Buzz" (47), "Go! Go! Go!" (51), "Poon-Tang!" (52), and "Say Hey" (54) with Willie Mays. They were the first black act to headline in (segregated) Vegas and sang on *THE COLGATE COMEDY HOUR* (hosted by Martin and Lewis) in '53. They were on so many TV shows that their first LP was *The Treniers On TV* ('55). They were in *THE GIRL CAN'T HELP IT* (56), *DON'T KNOCK THE ROCK* and *CALYPSO HEAT WAVE* (both 57), and *JUKE BOX RHYTHM* (59). In '58 they were billed with Jerry Lee Lewis on his ill fated English tour. Most of the 10 Trenier children have been in the group, which continues to this day.

LES TREMAYNE (90), from Balham, England, was in *WAR OF THE WORLDS* (53), *THE MONOLITH MONSTERS* (57), *NORTH BY NORTHWEST* and *THE MONSTER OF PIEDRAS BLANCAS* (both 59), *THE ANGRY RED PLANET* (60),

THE SLIME PEOPLE (62), CREATURE OF DESTRUCTION (67), STAWBERIES NEED RAIN (70), HOLY WEDNESDAY (74), and ATTACK OF THE B MOVIE MONSTERS (02). His deep voice was familiar on the radio during the 30s and 40s and was later heard in THE FORBIDDEN PLANET and UFO (both 56), RODAN (57), KING KONG VS. GODZILLA (62), GOLDFINGER and KWAHERI (both 64), and on TV cartoon shows. Tremayne was a regular on RIN TIN TIN, ELLERY QUEEN, and SHAZAM! and other TV credits include HITCHCOCK (several times), MY LIVING DOLL, VOYAGE TO THE BOTTOM..., and MY FAVORITE MARTIAN.

MARIE TRINTIGNANT (41), from Paris, died in August in Vilnius, Lithuania, after her boyfriend (the lead singer of Noir Desir, France's most popular rock band) beat her at the hotel where they were staying. She was starring in COLETTE, a TV mini series she had written. The daughter of Jean-Louis Trintignant and director Nadine Trintignant, she was in movies since she was five, including DEEP WATER (81), UNE AFFAIR DE FEMME (88), MARAT (89), BETTY (91), and WHITE LIES (98). She was the niece of Christian Marquand and the mother of actor Roman Kolinka.

WESLEY TUTTLE (85), from Lamar, CO, had four top ten country hits in '45/'46 and another in '54 with his wife Marilyn (of The Sunshine Girls). All were on Capitol. His "With Tears In My Eyes" was the very first #1 record for the label. Tuttle did the yodeling for the dwarfs in SNOW WHITE (37), was in westerns with Tex Ritter, Johnny Mack Brown, and Jimmy Wakely, and was the musical director for and a regular on the TOWN HALL PARTY L.A. TV show.

VALFAR (Terje Bakken) (25), from Norway, was lead singer of the "black Metal" band Windir, who toured in America and had four LPs released here.

DICK VON HOENE (63) was 70s TV horror movie host The Cool Ghoul in Cincinnati.

KENT WALTON (78), born in Cairo, was the host of COOL FOR CATS (56-61), England's first rock and roll TV show. He later hosted THANK YOUR LUCKY STARS and DISCS-A-GO-GO, then was a wrestling commentator. His Pyramid Films made THE VIRGIN WITCH (71) and KEEP IT UP DOWNSTAIRS (78).

KELLIE WAYMIRE (36), from Columbus, Ohio, was in SUNSET STRIP and SCREENLAND DRIVE (both 00), THE MANIACS (01), and SOMETHING MORE and THE VEST (both 03). She had a recurring role on SIX FEET UNDER as Melissa the prostitute and acted on ONE LIFE TO LIVE, FRIENDS, ALLY McBEAL, SEINFELD, X FILES, CSI and other shows.

ANNABELLE WEENICK (Anne McAdams) was a regular in the Texas movies of Larry Buchanan and S. F. Brownrigg, including UNDER AGE and COMMON LAW WIFE (both 63), THE TRIAL OF LEE HARVEY OSWALD (64), HIGH YELLOW (65), CURSE OF THE SWAMP CREATURE and THE BLACK CAT (both 66), CREATURE OF DESTRUCTION (67), HELL RAIDERS (68), IT'S ALIVE! (69), A BULLET FOR PRETTY BOY (70), DON'T LOOK IN THE BASEMENT and ENCOUNTER WITH THE UNKNOWN (both 73), DON'T OPEN THE DOOR (75), and KEEP MY GRAVE OPEN (76). She also was a dialogue director for many of them and had many more acting credits on TV and in movies including THE TRIAL OF LEE HARVEY OSWALD (77) and DEADLY BLESSING (81). She died in July, 03.

(Wesley Webb) **SPEEDY WEST** (79), from Springfield, MO, was briefly a steel-guitarist with the western swing bands of Spade Cooley and Hank Penny and was a regular on Cliffie Stone's country radio and TV shows. From '51 to '62 he was a top session player for Capitol "on more than 6,000 records for 177 artists." Some were Ernie Ford, Kay Starr, Ella Mae Morse, Spike Jones, Sheb Wooley, Johnny Horton, Gene Autry, Jim Reeves, Doris Day, Crosby, and Sinatra. He produced the last LP by Johnny Horton and the first by Loretta Lynn. He also recorded with Jimmy Bryant, had his own band, and represented Fender Guitars around the world. He could no longer play after '81 because of a stroke.

TEDDY (Thurman Theodore) **WILBURN** (77), from Thayer, Missouri, and his brother Virgil Doyle (who died in 82) were part of The Wilburn Family starting in 1941. After both served in the Army during the Korean War, The Wilburn Brothers had 31 hits on the country charts from '54 to '72 (including one with Webb Pierce and two with Ernest Tubbs) on Decca. They were in COUNTRY

MUSIC ON BROADWAY (64), MUSIC CITY U.S.A. and NASHVILLE REBEL (both 66), and THE SHAKIEST GUN IN THE WEST (68). They managed and published the music of Loretta Lynn who was featured on their traveling stage show and the syndicated WILBURN BROTHERS SHOW (63-69).

CHILI WILLIAMS (Marian Sorenson) (81) was a Goldwyn Girl who became "the Polka Dot Girl" in WW II posters. She appeared in 16 movies, including THE FALCON IN HOLLYWOOD (44), GEORGE WHITE'S SCANDALS and WONDER MAN (both 45), THE GAS HOUSE KIDS GO WEST (47), RAW DEAL (48), and CAPTIVE WOMEN and LAS VEGAS STORY (both 52).

NOBLE WILLINGHAM (72), from Mineola, TX, was a high school economics teacher who first acted in THE LAST PICTURE SHOW (71), and went on to roles in HIT! and PAPER MOON (both 73), CHINATOWN and BIG BAD MAMA (both 74), FIGHTING MAD (76), THE HOWLING (81), GOOD MORNING VIETNAM, LA BAMBA and BORN IN EAST L.A. (all 87), BLIND FURY (89), CITY SLICKERS (91), and FIRE IN THE SKY (93). His many TV credits include GUN-SMOKE, WKRP, STAR TREK: TNG, QUANTUM LEAP, and TALES FROM THE CRYPT. He quit his WALKER TEXAS RANGER bartender role to be the 2000 Republican nominee for a congressional seat in eastern Texas.

BEATRICE WINDE (79), from Chicago, was a Broadway actress also in THE GAMBLER (74), MANDINGO (75), THE AMBULANCE (90), A RAGE IN HARLEM (91), MALCOM X (92), JEFFERSON IN PARIS (95), and THE HURRICANE (99), and TV shows.

TED WOOD (64), from Hillingdon, England, was the younger brother of Rolling Stone guitarist Ronnie Wood. He was a trad (traditional jazz) drummer with The New Temperance 7 and Bob Kerr's Whoopie Band. Older brother, Art, led The Artwoods in the 60s.

GEORGE WOODBRIDGE (73), from NYC, was a cartoonist whose detailed pen-and-ink drawings appeared in nearly every issue of Mad since 1957. He also was an illustrator of military history books.

SHEB (Shelby E) **WOOLEY** (82), from Erick, OK, had usually small roles in LITTLE BIG HORN (51), HIGH NOON (52), JOHNNY GUITAR and SEVEN BRIDES FOR SEVEN BROTHERS (both 54), THE SECOND GREATEST SEX (55), GIANT and THE BLACK WHIP (both 56), and TERROR IN A TEXAS TOWN (57). He was a regular on RAWHIDE, was on many other TV westerns, and ROCKY JONES, SPACE RANGER, and other shows. His #1 pop phenomenon "The Purple People Eater" (58) was followed by the rocking #1 country hit "That's My Pa" (62) and a series of country chart parodies, some released as by Ben Colder and all on MGM. He sang in HOOTENANNY HOOT (63) and COUNTRY BOY (66) and later was a regular on HEE HAW, which he wrote the theme song for. Some later roles were in SILVERADO (85), UPHILL ALL THE WAY (86), and THE PURPLE PEOPLE EATER (88).

NOEL TOY YOUNG (Ngun Yee) (84), from Canton, China, was a nude model at the Golden Gate Int. Exposition in 1939. The fan dancer became the "Chinese Sally Rand" in nightclubs, and had small roles in SOLDIER OF FORTUNE (51), THE LEFT HAND OF GOD (55) and other 50s movies. She also was in BIG TROUBLE IN LITTLE CHINA (86), the doc. FORBIDDEN CITY, U.S.A. (89), FRAME-UP 2 (96), and MIDNIGHT TEMPTATIONS 2 (97), and on M.A.S.H. Her husband was radio star and movie villain Carlton Young from serials (DICK TRACY, BUCK ROGERS, CAPTAIN MARVEL...) and REEFER MADNESS (38).

WARREN ZEVO (56), from Chicago, was half of the L.A. folk duo Lyme And Cybelle in '66, was the pianist band leader for the Everly Brothers, wrote TV commercial jingles, and recorded the Liberty LP Wanted - Dead or Alive in '69. He wrote songs for Linda Ronstadt, then recorded for Asylum and Virgin. His #8 Excitable Boy LP produced by Jackson Browne in '78 included "Werewolves Of London" and "Lawyers, Guns and Money." The Hindu Love Gods LP (87) was Zevon backed by R.E.M. Zevon, whose parents were Russian immigrants, had cancer.

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Sheb Wooley

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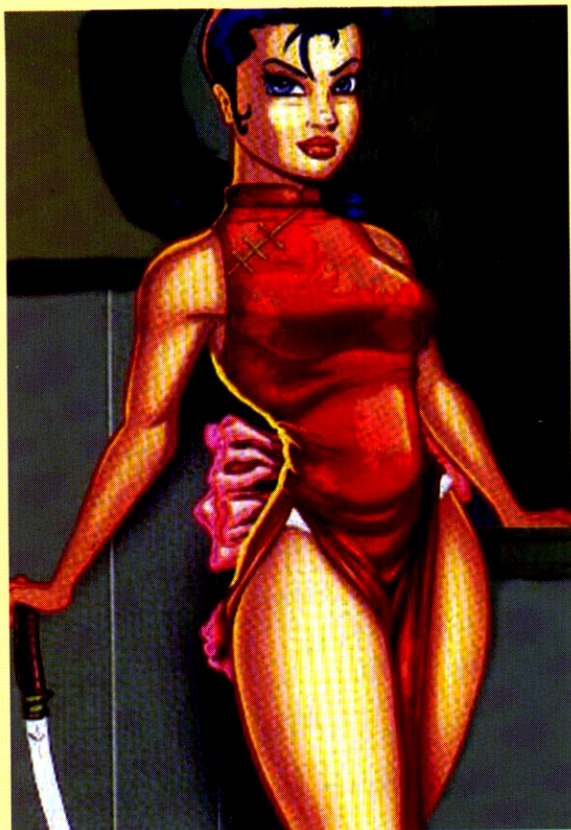
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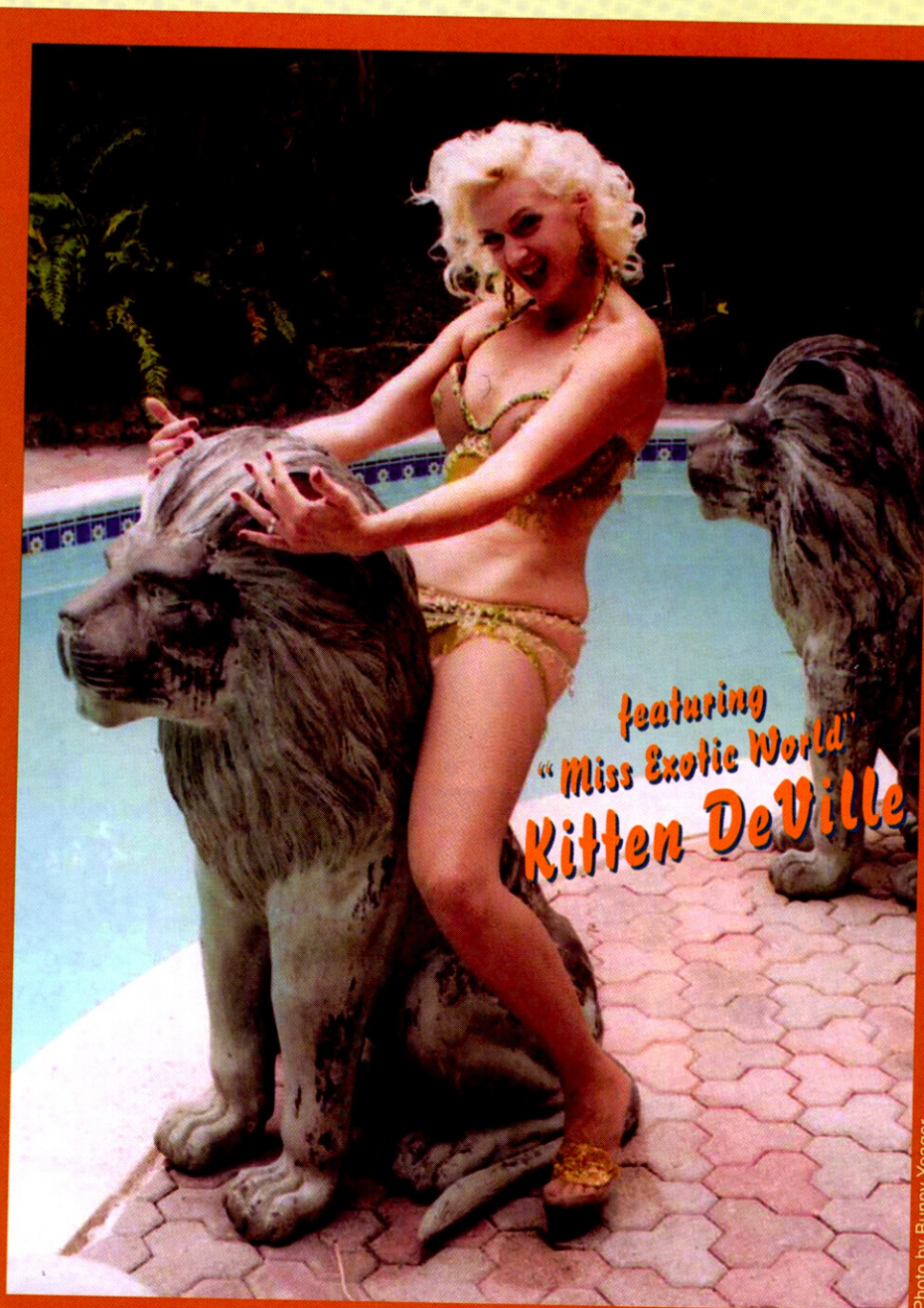
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